PART I March of no reason (incl. "the falling star") Natural forces getting out of control (incl. "wind, rain, thunder and fire") Requiem for a planet PART II

10:16

5-14 22:47 4:32 Flight of the crystal ships 2:27 To another horizon (incl. .. the divine message" "Change of consciousness" 5:54 Creation of a new world") 3:29 4:40 Cosmic balance 4:58 Peace without end 26:00

Music composed, recorded and produced by GANDALF. Recorded during summer 1982 at "BEGINNING SOUNDSTUDIO".

General conception by GANDALF Words and cover design by N.A.O.Creations.

GANDALF plays; guitars, synthesizers, mellotron, organ, sitar, vocoder, wind chimes, rhythm machines and percussions.

Additional musicians:

Robert Julian Horky : flutes Peter Aschenbrenner: grand piano, organ

Egon Gröger : drums Heinz Hummer ; bass

Volces on "requiem for a planet" and "the divine message" by N.A.O.

Many thanks to all, who helped to make this album become reality and to EVA for her being.

This record is dedicated to all politicians in the world

Manufactured in Garmany by Record Service GmbH. Aledorf Pyease en Allemagne per Record Service GmbH. Aledorf a Warner Communications Company

C 1983 Wea Music GesmbH 1983 Wea Music GesmbH







PART I

The wise old seer sat in front of his hut, like on many evenings, and thoughtfully he watched the starry sky above. Some young people had gathered around him, they often visited in the idstent on his words. He was just recollecting a notable event which took place a long time ago somewhere in the vast Milky Way on a small planet named earth and he began to retale:

Having wasted their valuable line with the consumption of mundane pleasures on the field of limited sense-perception, humanity had created an atmosphere of dark ingenance and example and provided in the pro

Badly suppressed mother earth was lying in agony, her body trembling with pain made vulcanos spit out liquid fire, while draughts and floods followed each other like night follows the day. Thus the end seemed near even before the deadly battle had actually started.



DADT

All these terrible events were watched from a plane fer beyond time and space by Him, Who created all the countiess worlds with their multivarious beings. Taking pity on those who had not completely turned away from Him end for the sake of re-establishing the cosmic balence the All-seeing sent out divine messengers.

Fiving in Juninous crystal spaceablips they drew near to earth. By the influence of their enormous effugence end radiation of spiritual biles, the chose in nature was strand into peece and a sudden ellience spread across the whole planel. This unusual seene was wetched by the people with estationion, and many believed this was the absolute end. As the crystal ships were near enough for all to see, the hearts of the human beings become pervised by pure spiritual energy and thus key were enabled to receive the dishine message:

After the stemal words of the furth! You are not born to satisfy your low dealers by any means as you are truly destined for all left hat's as much higher treatment esterain form all your destinaction activities and return to your complinal position. Socione severe of the feet, they you are light and to the Whole, parts of him. Who created you and all that exists. Know that the like-joy of the roots less in serving the whole tree. Like-wise you will find the only real joy if you use your energy and knowledge flow with the time for contracting the contraction of the contraction

As soon as the heavenly words were spoken, the divine messengers diseppeared from the sight of the people, but all they had heard end seen left a deep impression on their minds. Following the perceived instructions the human beings started to rebuild the enliesd starteyed planet earth. Now, instead of widwing against each other, they happily worked together and so childstartes of highly spiritual culture flourished the were before, and power register of earth of the contractions of the properties of the contractions of t

"For ever?" asked one of the listeners and the old seer again looked up thoughtfully to the starry sky.





LOU IS FA NATIONAL REPRESENTATIVE OF THE HONORABLE ELIJAH MUHAMMAD





NAUTILUS



ACTUAL SOUNDS & VOICES RECORDED DURING ITS HISTORIC **VOYAGE UNDER THE NORTH POLE** NAUTILUS

VICE ADMIRAL H. G. RICKOVER, USN, is called "the father of the nuclear navy." This impressive title is accorded him for, in fact, he has been the creative and driving force behind this nation's taking the world lead in nuclear propulsion for ocean going vessels. A graduate of the US Naval Academy in 1922 and long recognized as a genius in engineering and in high level organization and crash-programming, Admiral Rickover waded through a jungle of problems and obstacles of a scientific nature that would have discouraged a lesser man far from the goal.

The time be cut off the project that resulted in the Nautilus and subsequent nuclear submarines has variously been rated at 5, 10 and 20 years. It was his almost unbelievable energy and his sixth sense for choosing the right acientific and engineering approach as well as the right man for the right job that closed the gap of years

Admiral Rickover has been intimately involved in all aspects of our nuclear aubmarine navy during the design, the planning and construction stage and after the vessels actively joined the fieet. He conceived the idea of the polar voyage yeara ago and was very much involved in the plans for the Nautilus' trans-polar vovage. He was recently bonored by President Eisenhower when he was asked to be hia personal representative at the New York reception for the Nautilus on her triumphant return from Portland, England.

In addition to his duties for the Navy. Admiral Rickover was responsible - for the Atomic Energy Commission-for the design and construction of the central station nuclear power plant at Shippingport, Pennsylvania, the world's largest nuclear power plant built exclusively for the generation of electricity, and which was formally dedicated on May 26th, 1958 by President Eisenhower,

On August 28, 1958, the President approved a joint congressional resolution to award Admiral Rickover a gold medal for his accomplishments in successfully directing the development and construction of the world's first nuclear powered ships and the first large-scals nuclear power plant devoted exclusively to the production of slectricity.

COMMANDER WILLIAM R. ANDERSON, USN, second Commanding Officer of the

U.S.S. NAUTILUS, led up to his recent transpolar voyage with a highly distinguished Naval career, When Commander Anderson, just past thirty-seven, realized the dreams of mariners for centuries past by taking his command through the Northwest passage, he had nineteen years of Naval experience behind him. He atarted his career as a Midshipman at the U.S. Naval Academy in 1939. Hailing from Waverly, Tennessee, a veteran of eleven aubmarine combat missions in World War II and the Korean crisis, Commander Anderson was described by an Admiral who knew him at the Naval Academy as "a star from the very start." Referred to today as the "Modern Captain Nemo, Commander Anderson has taken the whole thing in his atride. The very qualities that make him the Naval officer he is and led to his being chosen for this extremely important top-secret mission are the very qualities that enable him to accept the acclaim and honors recently accorded him with a clear perapective. He is quick to give credit to all those who surround and preceded him. He accepts his position as one point in a long continuum of historical events, all products of the technology and combined native genius of an era, He smiles when these facts are addressed to him and conveys easily to his admirers that history often plays these tricks on quiet, efficient men from small country towns by focusing itself on the man who ia destined to act as the implement by which history is made. Award upon award, speech after speech - all accepted with quiet dignity and then Commander Andernon returns to his first love-wife Bonny and sons Michael, aged 13 and William, aged 3-and his second love-the taut and happy ship, the U.S.S. NAUTILUS.



C 1950, HERB SHRINER



HERB SHRINER, Hoosier humorist, has built his highly successful career on the easy relaxed patter of home-spun Americana. It may come as a surprise to some, therefore, to find him associated with nuclear power, underseas travel and the machinegun pace of modern technology as represented by the Nautilus. Actually, in private life, Herb is very much involved with all aspects of sea and air travel and particularly with submarines and sailing ships. He has been an incurable buff of the sub fleets since his boyhood days. He maintains an active interest in all branches of the underseas world and owns an extensive library of the seven seas in his waterfront Larchmont, New York home He is an accomplished skin-diver, and his underseas exploration activities take him regularly to the small remote islands of the Caribbean as well as off the diving platform of his own craft in Long Island

Herb sailed with Commander Anderson aboard the Nautilus prior to the historic transpolar voyage and came quite naturally to produce this album.

The album represents the first in a series of projects involving the sights and sounds of the modern world that Harb has in the works. It gives him nn opportunity to use his show business experience and at the same time to do something of lasting importance. These projects have been his dream for years and this album represents step number one, in what might be called "the enthusinsma of Herb Shriner."



JAMES DUGAN, who wrote the narration for the Nautilus record, is the author of the outstanding book on underwater exploration, Man Under the Sea, which has so far been published in six languages. His work, The Great Iron Ship, was a Book-ofthe-Month Club selection. He has been associated with the underseas explorer. Captain Jacques-Yves Cousteau for fifteen years, and wrote the script for Cousteau's Academy-Award Winning film, The Silent World, whose score is used in the Nautilus album. Dugan has been ship's reporter on Cousteau expeditions in the Mediterranean, Red Sea, Persian Gulf and Indian Ocean aboard the research ship Calupso, In 1956 Dugan led an expedition that filmed the sunken Andrea Doria off Nantucket. His forthcoming book is American Viking, a biography of the rip-roaring shipowner, Hans Isbrandtsen. It includes the first account from Capt. Kurt Carlsen bimself of his legendary effort to save the crippled SS Flying Enterprise single-handed During World War II, as a sergeant, Dugan

served as a staff correspondent for Yank, the Army Weekly, in the European theatre. While covering the liberation of France, he met a young French naval officer who had just emerged from the underground- or from 'the underwater' in his case-with the first Aqua-Lung. He was the now-famous Cousteau and his co-invention, which Dugan was the first to report, opened the present golden age of undersen exploration, now advanced by the historic sub-polar transit of the Nautilus.

* * * * *

BROTHER MAZE

BROADCASTING FOR JESUS
P. O. Box 3
ATLANTA, GEORGIA 30301



The '1' Sign Left

to be **Fulfilled**

BROTHER MAZE JACKSON

Preached At SMITH CHAPEL BAPTIST CHURCH Durham, N. C.-May 12, 1974--Jerry Hooper, Pastor





According to statistics Joe is one of the most popular names in the United States. During World War II and the Korean conflict soldiers were referred to as G.I. loe's, launching a trend that was capitalized

on from comic strips to toys to movies. The loe I'm talking about rises above the multitudes of Joe's by virtue of his talents as a songwriter and singer and by virtue of his track record as one of the most consistent hit makers in the music business. The key to his identity is his full name-Joe Tex. This loe stands out like Noah's Ark would atop

the Gateway Arch in St. Louis. Joe Tex graduated from the University of Rare Breed which boasts the highest entrance requirements of any institution second to none. When you graduate from that university you are rewarded for your devotion and efforts with the degree of Vintage Soul. Few artists possess such rare qualities of talent, soul, ability and excitement-qualities that are always in evidence when Joe Tex performs. His dues are paid in full and in my opinion he is the true soul spokesman of our times

As you listen to this album "Live and Lively" I'm sure you will agree that Joe Tex's roots are his deep understanding of life. There's a new meaning to Thot's Life when Joe Tex sings it-with all the clarity of a suit by Cardin. You don't have to meet Joe Tex to know he is beautiful people

His interpretation of Love Is A Hurtin' Thing makes you feel the changes a man goes through in love, and he hits with soul-stirring impact on Do Right Woman-Do Right Mon. I personally like his versatile style on his big hit, Skinny Legs And All, when he gets funky. And he tells it like it really is on Popo Wos, Too.

This album displays the extraordinary loe Tex at his best, singing with the excitement and soul that has made him one of the great entertainers of our time. In case you're from the show me state, I've reserved a front row seat so you can check loe Tex "Live end Lively" out for yourself. Sock it to 'em Joe.

STEVE BYRD KXLW Rodio St. Louis, Missouri

→ One

1. SHOW ME

Tree, BMI. Time 3.071

- 2. DO RIGHT WOMAN-DO RIGHT MAN 3. GET OUT OF MY LIFE, WOMAN
- 4. WOODEN SPOON
- 5. THAT'S LIFE en Kay, Four Star Television, 8M1, Time: 3,50)

Side Two

1. LOVE IS A HURTIN' THING

- 2. DON'T GIVE UP
- 3. A WOMAN'S HANDS
- 4. YOU'RE GONNA THANK ME, WOMAN
- 5. PAPA WAS, TOO
- 6. SKINNY LEGS AND ALL

by Joe Yes, Tree, BMI. Time 3 10 Recording engineers: Glenn Snoddy & Chips Momen. Cover photo: Oon Bronstein Album design: Leving Eutemey photologic Bay Buildby KILLEN.



This is a high fidelity recording. For best results observe the R I A A high frequency roll off cherecteristic with a 500 cycle crossover.

ATLANTIC RECORDING CORPORATION 1841 BROADWAY, NEW YORK, NEW YORK 10023

DIAL RECORDS SERIES JOE TEX LIVE AND LIVELY



MONO 8156













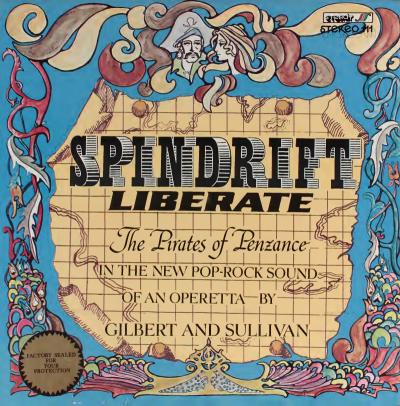




WITR SECOND ALBUM 331/3 RPM side one Tous Tack O'well

Inokola Pirme INC. 684-2100









COMBO STUDIO'72



Side 1.

- Liefde is niet maar een woord (Peter Janssens/Petro Marais)
 Enns komt de tiid
- (Peter Janssens/P. Marais)
 3. Elkander te aanvaarden (trad./Baronita/C.M. de Vries)
- Harachaman hu yislach lanu (Ramı Bar-Nıv/Rami Bar-Nıv)
 A frequent looser
- (Arpad Mazurel/Cees Sier)
 6. Intro
 (Harold & Harry Visser)

CS 72 CS 72

- CS 72 Irene Appelo
- Arpad Mazurel

Side 2.

- Angsten
 (Peter Janssens/Petro Marais)
- (Peter Janssens/Petro Marais)
 3. Shiru Lashem
 (Shimon Kushnir)
 4. Chance (mondharmonika solo)
- Chance (mondnarmonika sc (Arpad Mazurel/Cees Sier)
 Human wreck
 (Peter van Diik/Cees Sier)
- Stupid Rats
 (Lex Blom/Cees Sier)

- CS 72
 - Irene Appelo
 Arnad Mazurel
- Life Shift Life Shift

MLP 782

Recorded at Studio Arnold Muhre

Dureco B V Weesp (Holland

"Combo Studio 72"

is a young group of musicians with mixed choir members of the Reformed Church of Purmerend near Amsterdam Holland. Aged between 16 and 20, they started singing after catechism classes under leadership of their minister Petro Marais.

After a holiday in Israel they started singing israel folksongs with remendous success, especially the songs from the yearly chassidic songristrials, but then with Petro sown dutch texts, because these them with Petro sown dutch texts, because these years of the petro song the song the petro song the petr

Their second record was made for their concert tour in Africa. 1975, and include new songs from that continent. The title of the record ("Those who see light"), taken from an american sacred song, reflects something of their motivation. A very modern and progressive musical handling of religious texts as a way of bringing the gospel to all, describes the drive of these young christians to create a positive mentality for the church of tomorrow. They have been supported to say to everyboy. Life is not containing the containing





R.G.HARDY Preaches



INVASION A FROM ANOTHER WORLD









letters you sent!

FERNANDA MARIA - The Queen of Fado

	SIDE 1	TIME	SIDE 2	TIM
	1. CASTELO BRANCO (Town In The Interior) "Whoever was born in Castela Branca connot be hoppy asymbere else."	2 22	ANDA CA MANEL (Come Here Manel) I want to dence the "Vire" with you Manel and I would be heavy if you	2.0
	 VIRAM POR AI O FADO (Did You See The Fado?) Where is old on Fado? I seecched all over for him. Everything is said without this Soleman and lover of fun. 	3 45	would ask my father for my head. 2. PASSOU (He Passed)	3 2
	 PENAS These pretty verses play on the words "penas" which in Portuguese can mean serrows or feathers of birds. 	2 40	He passed me by and I know he will never return. 3. ESPERAS DE GAOD (Working For The Bulls) This song depicts the excitnment omong the spectators woising for the buillights.	2
•	 TRADUITANAS (The Old Coach) A sobleman and his marqueso drive to the country where they hear Severa sing a Fedo. The young nobleman grabs a guitar and starts a "desparada" (improvised areas primaril) much se the displeasure of his lady. 	1 50	 RONDA DA SAUDADE (A Round Trip of Nostelgia) A sentemental stroll through ald Lisbon with nostelgia: references to landmarks and to Severa the most famous of "Fado" singers who has passed on. 	3 (
:	OUADRAS SOLTAS (Verieus Stenzes) "With a showl over my shoulder and a guitar sweetly trilling, that's how a Fade is to be usuag"	2 45	 A ROSA DA MADRAGÔA (Rose of Modregee) This semp about Rise, the finherosper tells of her colorful costume, gay personally, and her remonece. 	2 3
4	FIÖR ESOUICIDA (Forgotten Flower) "Do you renember that red rose you gove me? I found it colorless among the	2 00	RUA DO CAPEIÃO (Copelao Street) My fate has been clear, since the marrent I sow you, embrocing the "Fado"	4.0

FERNANDA MARIA describe her youth is today one of the foremost interpreters of the "Fodo".

She was born like the fodo in the old quarters of Lisban, called the "Mourarie". At the age of 13 her fervent leve for this type of ausic coused her to take a job as a waitress in a typical fodo locals. By now she has appeared as a star in every one of the Semaus fodo places, drawing record crawds

and unanimous proise.

Fermula Maria has been recorded by the major Partinguese companies and has appeared successfully as the stope, on radia and an teletrisian.

Here are the most acclaimed selections from her repertary, recorded exclusively for Request Records.

FERNANDA MARIA apesor de sua juventude, é octualmente uma das mais apreciadas interpretes de "FADO".

Ela nesceu, como a Fada, nem das velhos bairos de Lisboa, chamado "Mouvaria". Aos 13 anos de ladele, o seu ardente exar por este tipo de músico, fez com que ela se empregase como criada nom lipico resis de fados. E hoje em dia ela tem aparecida como umo "estrela" em todos as Retiros de Fada mais famosos, atenindo molisións que a antiquelon unacionerente.

Fernande Maria tem sido georeado pelo maissos das Campenhias pertuguesas, tendo aporteido triudellamente no polec, no Rodio e na IV. Els oque os selection mais aplaudidas do seu reportário, gravados exclusivamente para o Discus REQUEST

Request Records are materied at only leading Sound Studios that employ a Scully recording lathe, with a Westers 3C stereo feedback cutter head, driven by two specially designed Whittier stereo cutting amplifiers, with a 230-wart pack expansity in either channel. RIAA equalization over RIAB ophysical equalization should be used for this record in order to realize ultimate performance capolithics. News eith hishand style, it will permanently dasage; this fine recording.

YOU WILL BE DELIGHTED BY THESE HIGHLY ACCLAIMED REQUEST ALBUMS:



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BLF 10000 SHILARS OF PORTAGA



BLP 10076 PORTUGUESE DANCE PARTY



SIDE ONE To Have and to Hold Pity the Poor Night Porter Rloomers Accappella Stella Canals

SIDETWO

The Sovereign Prince Ali-Baba The Mountain In Fighting Another Drink

PRODUCED BYDAVY ROHL ENGINEERED BY DICK PLANT ASSISTED BY HARVEY WEBB RECORDED AT DJM STUDIOS, THEOBALDS ROAD.LONDON

MASTERED BY MELVIN ABRAHAMS AT STRAWBERRY MASTERING, LONDON

TO HAPE AND TO HOLD In the dark continents of famine The swollen bellied children stars But apathy defeats despute Tail appaint aryons in squar I'nfortunates as place und time Sovely sumeday the helb, must chime for you

To have and to hold The have note have always been told Their day will rome Suther situal watch and wait While fate fash teedelieve They situal shire ethrough the cold light of dec

In the useast lovels und the plants hienute rooms reevahen The sudeved hives stare At letters or at telephones Praying for loved ones to conv home again The writing and the yearning

The burning turning inside out The silent shout of need

PITY THE POOR NIGHT PORTER Pity the provinight porter When the band comes to trace Calling for refershments Hannoul Cheese all rousel Pity the poor night porter When the road crew comes is

Helvsleeping in the corner Haping that the bell wan't ring His been ringing for an bear He ran't hear a thing His rans are stopped, his naw is blocked The heastings up too high The washalow silts are all natled up

The ear is bone dry Heka quiet man in a quiet sui. Well liked by his freeds

A man that never barron v And a man that never lends Fire kids in rented digs He took a job at night To carren miet life No tift, late shift

Kicky pantomine Two stars no bars Prohibition comety He'd give you anything you a unit But the waiter took the key

Fine English rose in rich soil she grows Old wedts shield her from the wind that blows Bendings white thion Supplied with rever weed Looking for n wed that's of the right seed.

Privat people this their them were not to plant: Circuring a there she can, not a wating for lock. Broaded up in a hard solved! This die shows the wind! Reserved on blast words. were simped quarters them sinned.

Stinking plant in the hedgrows States against a state of the s

The ramp of regetation the warlet paper fliets Laughe as she dances flaunting flowy skets. Tempting the senses with her milk a but-poise Seward opinor determined to seduce

energed through her youth And enought unversees she turns to for e the truth Langles at the bottle of the seves, but listens for the sound

But of strife and reparations to declare the second round ACCAPPELLA STELLA*

Accoppellu Stella she don't need a man Acceptant same same and inverse on Only the occasional one vight stand Never to rely on one bounds mon She walks beautiful by herself

Arcuppella Stella she than revertibing Baking her own bened and making silver rings Down't word a band although she lows to sing She rings beautiful by herself Acceppella Strila you're a u weld beuting felle

vyn rewsau There's en way to tell her she'll he shoving An umbrellei When the rain what's she won't mind

Accepted to Stella heat you may game.
All the girls around they seem to be the same.
Now they're liberated they's no word to class.
They lead heautiful by through yo.

CANALS

W'll take a long bast along the cool Fire from the road and the roil W'll soil above just the two of us the 11 said parties past one naving us. Be III world just the two of us. We II talk past the two of us traveller.

Will take a long weekend my friend and me toe it inter a wag weekend we price A wee from the car and the place We'll roundowe just the two of us We'll walk past the two of us together We'll talk past the two of us together

BFW sit in the smoothing up a line blue day

the West let the season the total poor on And water all the words! deep on our And stay alone put the two of us. We'll a wilk jost the two of us together We'll talk, just the two of us together

RICHIE CLOSE Femler Rhydrs. Hanningal C.3, Primette CHRIS STAINTON, RICHIE CLOSE, SARAHI DECO Pinno DOUGMORTER Lead Guita JOHNOYONNOR Electrical Guitue Acoustic Guitar, Classical Guitar KETINSALIGAR Synthesiser, Harmicord BICK KEMP Bass JOHN LINGWOOD Draws B.J. COLE. Perhal Steel Guidar DAITD11/488F11., JOHN LINGWOOD Percussion GLYNTHOMAS Syndrams MALCOLMPFET Bottleneck Guitar PHILIPTOHO Suraphonec Chrinet RICK KEMR, DOUG MORTER, JOHN O'CONNOR, BARBARA DICKSON, SARAH DECO Bucking Foculs STRINGS ARRANGED & CONDUCTED BY RICHIE CLOSE

THE SOFFREIGN PRINCE Bring one my scalleps shell of quiet My staff of faith to walk upon The Mariner is sailing Ms scripol jos, immortal dies Ms bottle of silvation s an america es socialis Socializaçõe estas the soci Socializações the comme Bringago pares back bouse to me

Spanish gold for the taking At the harbour of Cadic Their fleet must off a blazing On the Grean hel, stour ends, her canagus lie Eldoradolies ushimaering Shimmering like a mirage

LEADER: JACK ROTTISTEIN

Statementing our a manage Language the were found very language On a bended gram and overlong conage Treasure leden golleens Lennos, perloso and grouve Strange exotic cargo Gifts and garlenels lit for the Prince

tud Citoriana vules with a wonyan's wides Plays the coupertie with politics and unites Accomputer for a beain, but the heely of a child All temper and gode

And the girls on the beach There are bring and of reach They raib oil on their skin And rall in the seniel of basted Spain And the gots in solity taket Spoin And the gots in solen all hous Drink their enflee, make their eigans And bugh at the miting maid Who rowers afroid of the Prince

And Gloriana in stiff stare bed line. With pearls in her liner and thander on her bare. There's not is of in his glace? There's not is of in his glace?

And the girls on the phone Hingendeet when they call boxae ranger active ment they can motar And talk inconsequent Will pass in a morne at a thousand wiles. And the girls in the nieport boungs Are are niting the tanner sexued

For the flight to Brazil With a couple of weeks to hill in the sun And Glorians so harsh and chaste The soldier in her becast is engage at the v Of Vertexus last and battles left inforced For want of such baste at the muste

And the girls in high-strapped shoes With a har they were line Ware the cross of gold In narrowy of shoes hold in Sanday School and the girls without the Church to make interess in the lands

Leave their forevisin the lavels But seleknisheep alone And think numore of Roun than a travistown And Glavinass site shangerd on the theorie Her head in her bands is a repringatione Demaning of the past and thous that are good Demans of times to rome.

And the mariner is suffing Sailing neross the sea Seeking out the enemy Uringmy spices back loons to me Aly Gossinof glory, hopes true gauge And thus Pil take my pilgrimage Raleigh

. Hi Badon barraing the winkinglet oil He don't feet and he show't toil

Hat who will put out the light Who cast compete with those Andown Nights? In the desert a nomed is no bad thing Pilele your tenturet to a Bedown But choose a good dote to reed year poles And listen to the words of the desert song In the harrens in Baghelad bow bazana Vished in the beek af at bubblen car The Sameren savets fought the unfield bordes Bechard the Limbert tand the Christenskoad souts

Conspicuous in penthedown Harley Street The Sheiks of the desert got the system beat But all the vicirnus of Islam Never did win what the oil has ursa.

THE MOUNTAIN** Leady teres and approxima Leaver lives below in the town Every comming and might be calls to be Every marning and night he call Calls to her to make the sacrifice

Ind the mountain is of his making Ind she is still wanting for his love She trivel so board to reach the standards set for her stud to hide the feelings angels never how. That it was only his fear that's topped how getting

ton neur And endy her showe that made her feel the some had the mountain is of his making Ind she is still a miting for his love As they breaks over the mountain The most clears and the ary slages dissolve Mist work the mountain leak so beautiful But left so many problems mostivel

Ind the assantant is of his making

INFIGITING Tknow you mustake cure of yourself he saulus he No I can't she recommed at him exche kicked hun

Plates were flying excess there, eruel words fealed The proglikours heard every word but they were trafar gone ta care In highting I a highting

in figuring cup forms Sharting a relationship at the coal of an off In fighting in fighting Rathless when you should be taking care ship at the end of an athair ther hours of lowing togetherness, the strain was The temport hat his forethread, but the insadts tivest Not the crystal she plended anything but the that it only proved incentive, and it has the wall

He tore her best friends uport, she tore his hest clothes He braised her delicate egisand she braised has

But as the day ares desening and all the sixeds ton as the tary was an away was are up as to the appearance of the school of the schoo

ANOTHER DRANK

I loppy hour highballs at half price. Pounts first Fostmolate a throt Issnople effective sales device But I'm not going to take another deink

Fra rever gang to have hanother drop I said it lost regist one! the night before But this time For really going to stop Fine old Bristol sherry nee've quaffed Got succled, got mawllin and nee've laughed Boxcy and heery

Stinking and lovry Drinking real ale salet on draught It makes you fut and fuzzy in the head Ind I muck of drinking alka seltzer every night before I go to bed Lenaworks fine

With past a touch of a hite wine Sommele IV drink that instead But I'm not going to take another drink I'm never going to touch another drop I said it last night and the night before But this time I'm really going to stop

Special thanks to Jo Lustig Photography by Ken Griffiths and Alan Ballard Art Direction by Peter Wagg Ill words and music by Maddy Prior an worses and rausse by Analidy Prior except Rick Kemp and ** Sarah Deco Published by Adonia Music-Chrysalis Music Except * and ** Joe Dogg Music Ltd. All lyrics reproducyd by permission Reproduction prohibited All rights reserved © 1978

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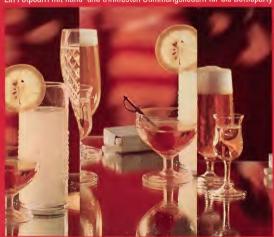


james last



humba a gogo

Ein Potpourri mit hand- und trinkfesten Stimmungsliedern für die Bottleparty



James last humba a gogo

Fin Potogurri mit hand- und trinkfesten Stimmungsliedern für die Bottleparty

Trink, Brüderlein trink

Du, du liegst mir im Herzen (Trad/Bearb, Last)

Jetzt trink'n ma noch a Flascherl Wein

Heut' komm'n die Engerl'n auf Urlaub nach Wien Kleine Mädchen müssen schlafen geh'n

Muß i denn

0 du wunderschöner, deutscher Rhein

Ich hab mein Herz in Heidelberg verloren

Der treue Husar

Rummel-Petrus

Immer an der Wand lang

Oh, Susanna (Trink'n wir noch'n Tröpfchen)

Lustig ist das Zigeunerleben (Trad./Bearb. Last)

Rheinische Lieder, schöne Frau'n beim Wein-

Oh, wie bist du schön

Waidmannsheil

Fehrbelliner Reitermarsch

Mainzer Narrhalla Marsch

Kornblumenblau

Wer soll das bezahlen

Humba, Humba Tätärä

Im tiefen Keller

So ein Tag, so wunderschön wie heute



1. FROM THIS MOMENT OF 2. MY FUNNY VALENTINE 3. HOW ABOUT YOU 4. AS I LOVE YOU 5. BANANA BOAT SONG 6. GYPSY IN MY SOUL 7. BLUES IN THE NIGHT



42282 29731 TIME I

IVI Also available on cossetto

1. KISS ME HONEY HONEY KISS ME
2. YOU, YOU ROMEO
3. PUH-LEEZE MISTER BROWN
4. BURN MY CANDLE
5. NIGHT AND DAY
6. FIRE DOWN BELOW
7. STORMY WEATHER

Album compred by LEON CAMPADELLI Cover design. TORCHLIGHT, LONDON Photography: PICTORIAL PRESS

This compilation

D 1984 PHONOGRAM LTD (LONDON)

O 1984 PHONOGRAM LTD (LONDON)



SIDE ONE

Funeral For A Friend/Love Lies Blooding 6 Cardle in the Wind (Goodbye, Norm Jean)

Dee Murray - bacs

Hercules

SIDE TWO

Rocket Man

Benny and the Jets Danie

This Song Has No Title Houty Cat

1 0 w 0

Bootleg(illegal albun) Asyone caught with this album will be

imprisoned 20-30 yrs. of py\$20,000-\$30,000 fine Saturdy Nights Alight

Elton John

In Concert in London

a British Broadcasting Production

1040 Davey Johnstone - guitar

N.yel Olsen - drims Ray Cooper - percussion and Elton John - piano

Hendy Wamberk - organ on "Crocodilo Rat"

SIDE THREE

Goodbye Yellow Brok Road

Legend of Danny Bailey

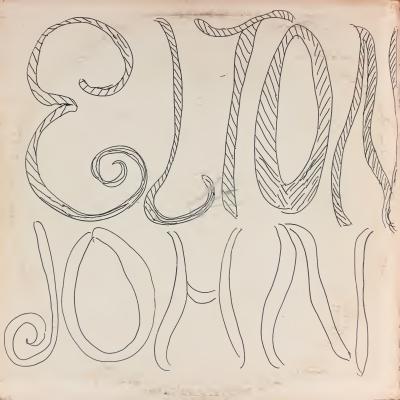
Elderberry Wine The Partie Rudden the Red Noved Reinbor I've Seen That House Too

SIDE FOUR

Crocodile Rock

All the Young Gird : Love Alix

Introduction of the Band



{Stephanie Wright}



STEPHANIE WRIGHT

Side A

BUMP JAM (Radio Mix) 3:20 **BUMP JAM** (Extended Mix) 3:34 **BUMP JAM** (Instrumental Mix) 3:43

Side B

BUMP JAM (House - Radio Mix) 3:21 **BUMP JAM** (House - Extended Mix) 3:47 **BUMP JAM** (House - Instrumental Mix) 3:49

Produced by DERON B. BELL SR. Co-Produced by: L.P. NEAL and WF. BELL III For DeBell Music Productions Lyrics by: STEPHANIE A. WRIGHT Production Asst.: J. HOWCOTT Music by: DERON BRICE BELL, SR. For Bookings/Additional Information: DeBELL MUSIC PRODUCTIONS PO. Box 26046 Dayton, Ohio 45426 (513) 278-8107 (513) 837-4504

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Addraw for the yearsan the early 1990s, the Blog beys mixed, further barricon end to be a timbed turk and tight popi structures, all the white penning tyrics bag-druck a bland between your kelenday, angly allemation and cineer lyamor. With features in the entirect stouce of Tibleabre in the entirect stouce of Tibleabre on their influential. State Root constitution, and the properties of the proteament company. By Boys were among the first barifs to be

Produced by Spot, legendary inhouse producer at SST Records, Latthakes is an album that saw the band testing that boundaries of thats which that was that with doubtle-guick thrashes.

Ilia "Leeon" and punic lunk of "Funk Off" to the langual vibe of "Sound in Section".

Light in The Augic's Modern Classics Recordings Impriril tebinging Big Boyr Jonnevingmusic to a wider audience. Font-Aning the 2013 re-relixace of other Witner's My Towel / Industry Stantism, 2014 see releases of 1983's Lighther Reform Brain Grow and 1985's No Artist How Long The Line At The Catteria, There's Allerse A Said.

Original album art expanded to a galeloid dip-on". jocket:
 Interior cotetoid jockel lectures an unpublished 1984 shoto of the brind by Pat Austrill
 Includes repoduction of original





WE GOT YOUR MONEY A
(Kerr GATES, BISCO ID) I want to be a problem want to cause a scene want to get reactions And wake you from your dream I don't care if you don't like it Or you think that it's the best ... As long as you remember Then we're up with all the rest ...

I want to be different want to make you see want to make you wonder Is it you or is it me? I'm the big question You'll never understand And to all you frat boys WE GOT YOUR MONEY IN OUR HANDS (hahahahahahahahahahahahahaha)

LESSON A CHERR, GATES)

Fantasys are over now Yours is not the only way Accept that there's some other views And leave if you don't want to stay

What's the matter? Are you scared Your etanca may not be so strong? Gat rid of the competition Easier to prove them wrong Worried about your so-called "imaga" It's the way ... then what's to fear? Give you an alternative-Only if you come in bera...





I'M SOWNY (Kerr. GATES)

I'm no better than you You're no better than me Don't give me that bullshit Just because we don't agree

I'M SORRY

It's become a case What am I supposed to do? Change the way I feel Just because of you?

I M SORRY



SOUND ON SOUND A (Kerr, GATES)

I'm behind you, you don't sea me I watch you when you are near me You say words the sound is missing I just look, and watch and listen

SOUND ON SOUND

Love is just infatuation You ere me and I am you Looking back it's just reflections It's just comething alea to do





WE'RE NOT IN IT TO LOSE A (GATES)

The time has come to say what you mean No more sitting around or hiding behind schemes The time has cons-and you've got to say No matter what you do, we won't go eway

WE'RE NOT IN IT TO LOSE- FUCK YOU!

Use any excuse to try and keep us down We know that you're scared of what you see all around, Wa don't fit your dream, your eafe reality But we'll do what we want, Bacause we got to ba froa...

FIGHT BACK A

(ser, GRES) Sick to death, I'm eick of you Sick of me, what's left to do? Slit your wrist, what will that prove? One point for them, and us we lose ...

OPPRESSION DEFRESSION OPPRESSION FIGHT BACK!

Everything is going bed Kind of seems like we've been had... Don't give them what they expect, lat's keep them on their towa I've had enough, how about you? This depression-is it through?

> Are you ready to take a stand? Make a fanzine-make a band You're telling me you got comething to say Quit your bitching, there's a way

(chatty cachy goes to nell ...) Chris Getes-cass, vocals, guitar on Tim Kerr-guitar, vocals, bass on Rey Washan-druns

also: Fred Schultz-drums on A

Nathan Gates-trombone David Kitto-trombone Brent Fauns-trumpet on "white nigger" and funk off" thanks guys ... Produced by Spot Executive Producer-Cindy Wuicik Recorded at THIRD COAST STUDIOS

Austin, : exas WRITE US LETTERS! bild boys

Austin, Tx 78751

Moment productions P.O. Box 12424 Austin. Tx 788

People always getting stoped for stepping out of bounds Don't give up just get back in end go another round There's many thinge that we can do-so here wa go ...

Wa're ell free to do the thinge the man wante ue to do

The preasure's here, the subtle four makes you sorous

Push too far, they'll take your car and what belonge to you There's a law that they can find to stop most anything

BRICK WALL

Let's all yell so we'll be heard

I much your head to get this in You don't agree I'll fucking hit you harder

I'll stay here as long as you Scream and yell 'till I turn blue

Testing you on my belief Confortalle, I'm confortable... Confortable, I'm confortable... Confortable, I'm confortable... I DON'T REALLY GIVE A FUCKS

JUMP THE FENCE (tenster)

It's the voice of reason

Speaking as my conscience There will be some treason

Same old sort of nonsence

I ALWAYS JUMP THE PENCE

Look at the good things not go hot good for long thought I had it I was all wrong But now my mind is made up Everything is final

Until the time I change it

But now if doubt is out

In an instant out of instinct I'll start all over again

and intuition is in

There is no denial

You want to want

One step removed

To have to have

To be improved

The sound I'm hearing

Should not be spoken

It onters my mind All rules are broken

AMBIVALENCE ...

(Kerr, Gates, Turner) I'm walking down the street They won't leave me alone You think you've got a right To scream and yell at me? You never realize th What you do is wrong ...

ASSAULT

Common sense tells you to Hind your own business... You go out of your way To cause a scene... Why do they say the U.S.A. 1e The land of the free! Don't toll so that my freedom Is just another dream... ASSAULT

SAME OLD BLUES

Talk about the problems and talk about the girls.

Talk about the boredone cause it's all around.

WHAT CAN WE SAY?... WHAT CAN 45 DOT ... WHAT CAN WE SAY! ...

Religion sucks and so do all rules.
You just learn to FIT IN when you go to school. Rich people lough while the poor people crawl,

Things are all falling, we walk down the line. Nobody's perfect, we're all serving time. Things all get built up just to fall down. A big fucking circle that always goes round ...



Gator boys and gator girle Miving in an Isod world A million clones, they're all the same

GATOR FUCK THEIR WORLD

All their lives they've never seen Protected in their little dream They don't know what's going on They don't know what's going wrong

WHITE NIGGER A (Kerr.sates.Turner)

Don't you know you put me down You try to make me live a from Sut my life is looking up I'm hawing fun-I'm not in a rut

WE ARE ALL WHITE NIGGERS WE ARE ALL WHITE NIGGERS NO MORE

Some one always pushing me Oppressior man, why won't you let me be? Things won't seem half as bad If you get to recking with your recking dad

BABY, LETS PLAY GOD

Baby, let's play God And if you're real nice to me I might let you be the pope someday

GCD.GCD.GCD. BASY LET'S PLAY DOD

that'e this with this complex and you? When you say jump, we're all "upposed to move I've turned the tables and I've got the gun



All souls DO "THE SIMMERS PIG" BALL EXCEPT "SUME THE FRACE & OF 1962 KNAZNIE MUSIC

THANKS TO SPOT, CIMY & BU FOUNDERY TO get IT OUT A TO MIKE carroll for keeping it together while we're playing and to the AUSTIN Oi chans for the sing a long Also thanks a hello to the DIEKS, THE OFFERDERS, Crotch Rot the Friedows MARCHING PLAGUE, the Bothole surfers, Really Red, Buffalo Gas, Karakise Rothinguraron scarca Acut hur all other TERRAS bands trying to make comothing happen .. and to Moto & Through Jeff & ZORIAC, indy treas found what we still quit
and fine stuff. I lan & Amor Throat (u. N.d.), BLACK FLAG. Number Gen & Mistres, Access, & everyone we've not at



HANIPULATION

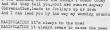
I was thinking about the things I heard today And did they tell you, most are rumors anyway Conversation, leads to feelings up or down

MANIPULATION it's always in the news

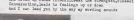
The written word could drop a hundred aton bombs

And break up close friends, break the strongest, closest bonds Conversation, leads to feelings up or down













62029

* 19329 * DELL & OXBY - TRIBALATION 73218378291 7.99 Grant Dell & Gareth Oxby "Tribalation" (G.Dell, G.Oxby) eida a: Why Old You Do That? 13:03 side b: Jabban 10:32 Produced by Gareth Oxby & Quadrant S.
Maetered by Den Grossinger for Europadisk, Ltd
ASR Executive: Michael McDavid
ASR Goordinator: Steven Las
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"Mixin' With Mixon"



THIS ALBUM IS DEDICATED TO THE LATE ROBERT (BOB ANTHONY) AZZARA

"MIXIO" WITH MIXOO" DANNY MIXON TRIO

PERSONNEL:

Danny Mixon-Piano, Hammond Organ, Leader Lisie Atkinson-Bass

Tony Savoy-Drums, Syncussion With:

Jim Hollbaugh-Alto Saxophone (on Double Bobby Pt. 2) Patrick Bureau-Congas (on Triste)

SIDE ONE

1 THERE IS NO GREATER LOVE-8:37 2. MOM'S DREAM-3:06

3 LOVER MAN-7:16 4. SEVEN STEPS TO HEAVEN-3:10

SIDE TWO

1. ALL OF YOU-7:37

2. TRISTE-6:02

3. DOUBLE BOBBY (Part 1)-5:20 4. DOUBLE BOBBY (Part 2)-2:20

COVER CONCEPT: PETE PETINO COVER ARTWORK: GUSTAVO SILVA LABEL DESIGN: MIXED BY:

GUSTAVO SILVA WARREN

(Associated Sound, NYC)

SPECIAL THANKS TO: Dorothy Mixon-Mothe Grandma, and Pa Tumer Robert Mixon-Brother lames Chessman Tony Giacobello Kevin Murray Pete Pelino Henry Rose Dina Vostinar Chris White



CINDERELLA CO. 819

As happy as I am to be doing these liner notes for DANNY MIXON's very first album under his own name, I am equally appalled at the fact that this is indeed only his first! In my opinion, it should be his fourth or fifth. But, of course, a new beginning is better late than never and I'm sure this presentation represents what will definitely be a new beginning for Danny Mixon. After roughly 15 years of activity on the local lazz Scene, "Beby Boy," as I affectionately call my musically and spiritually adopted son, has not received his just rewards as an artist, but I'm sure from this point on, he will be getting lots more attention from both professional and lay people

alike in the jazz community. I can well vouch for the fact that without exception, everywhere Danny Mixon makes a live appearance there is a tremendous reaction from the audience...never merely perfunctory, lightly acknowledging applause, but always the standing ovation type of reception. I should know, I'm the leader on many of the gigs now being played by Danny and no matter what the make-up of the audience, they always love him. There's never a time when someone doesn't come up during a break or immediately following a gig and ask "Where did you find that marvelous pianist" or "What's that piano player's name again?" Reaction to Danny Mixon is never lukewarm and more often than not, it's red hot. One reason is that this kid has a special energy within him that is radiantly captivating and the listener is engulfed not only in sound, but also the spirit and feeling generated by his non-stop energetic approach and attitude of total mental, physical and spiritual involvement with the music. Danny Mixon not only comes to play, he comes to command your attention to the extent of totally pulling you into whatever is happening on the stage or bandstand. Your involvement will not be laid back (if you really dig music with total 'chops' and total feeling), but rather arms over the head, finger-popping, foottapping, hand-clapping instead

Even if, from hearing this album, one gets the impression that Danny may not be one of the more original players around, I caution you not to stop here. The visual side of his presentation is of almost equal importance as the aural and he must be seen along with being heard for one to get the full impact of what Danny Mixon's piano playing is all about. On sight, one will immediately sense the originality in his approach and the unique way in which he handles tunes, rhythms, substitute chord changes, changes of mood, tempo, etc. Danny has the technique (developed from long hours of regular practice which was "grandmother encouraged") to state whatever he hears on the keyboard, be it simple or complex. Many influences are heard on the keyboard, be it simple or complex. Many influences are heard in his playing: Ahmad Jamal, Fats Waller, Art Tatum, Gene Harris (of The 3 Sounds), Errol Carner, McCov Tyner, even Count Basie, alone with strong gospel ties and he constantly pays lavish tribute to these masters; but there is still something unmistakenly Danny Mixon which will be heard more and more with the passing of time and the full maturation of this kid from the Fort Greene housing projects in Brooklyn, New York

varied experience as a veteran of such groups as those of the late Charles Mingus, Betty Carter, Big Nick Nicholas and of course my "Non-Electric Company," " Living Color-14 Shades of Black" and "Loud Minority," as well as various groups led by himself. He is also an excellent accompanist for vocalists and contrary to many of today's keyboard artists, has a real affinity for singers and loves working with them.

BASSIST LISLE ATKINSON has been a stalwart on the New York Jazz scene for a number of years now and is also a candidate worthy of much wider recognition. Excellently conceived and played well-in-tune bass lines are a strong point of Mr. Atkinson, as well as imaginative, explorative, exciting and most harmonically relevant solos (such as the gem on "All Of You"). A fellow instructor at the Jazzmobile Workshop in Harlem, Lisle has always commanded my deepest respect for being a great soloist and "uniquely correct" as an accompanying bassist. In other words, he always had his own way of being right...and sounded awfully good doing it.

DRUMMER TONY SAVOY is new to my acquaintance, but here he demonstates a good, steady rhythmic backdrop to the melodic and harmonic offerings of Danny and Lisle. His beat is tasteful and unwavening throughout the album no matter what the mood of the piece. His drumming here is clean and efficient and while he doesn't join in some of Danny's more climactic accents (instead electing to provide just a steady beat). his playing also never gets in the way.

A simple statement of the melody a la Ahmad Jamal opens up on "There Is No Greater Love" and widens to a full-bodied straightahead statement by Danny which climaxes nicely and winds down into Lisle's solo (which demonstrates all the aforementioned attributes). The listener can't keep still on the out-chorus in two up to the bridge where another climax occurs, then the tag which really gets groovy and keeps your head moving up and down (on 2 and 4), building to a nice Basie-type ending with the final arpeggiated chord based on the major thirteenth, plus eleven harmony and sounding like a 90piece orchestra with instruments in various sections piling notes onto this big fat chord

"Mom's Dream" starts out with a long "Hymn to the Sun" type cadenzic sequence which evolves into a funky, churchy passage, then the mood goes back and forth from these two styles and even into "Broadway" and "Hollywood" excursions to throw you off so that you'd never suspect it would end up being the introduction to "Lover Man"

When the melody is stated, you are immediately relieved from the pursuit of this heavenly state (the intro was the pursuit). The melody is very tastefully stated on piano with little arpeggiated flourishes here and there, with excellent bass lines, followed by all kinds of linear excursions that might remind one of anyone from Earl "Fatha" Hines to Ray Charles, all done in a perfectly logical se quence and building into a 12/8 vamp that scales the heights of emotional impact and winding up with a sustained semi-classical type cadenza on the end. From this cut, one should be able to form a picture of Danny's keyboard facility, harmonic diversity (one

moment he's using triads and the next he's making major 13th-plus 11-plus 9-chords). I suggest the listener take a moment to consider the nice feeling one can get from hear-

ing live versions of these first two cuts.

The atmosphere generated by the mixture of the music and the crowd in a club is something special and if you can imagine a crowd hearing and viewing live these two cuts, you can imagine a lot of grooving going on

"Seven Steps" is nicely played up-tempo with a good solo by Danny and very good backing up by Lisle's bass and Tony's drums

and Syncussi "All Of You" is reminiscent of Ahmad Jamal, moving along very pleasantly for one chorus then more Mixonn-isms come out in the second and third choruses, followed by a vamp which swings right along building into two marvelous climaxes based on compound triplets, followed by a monstrous break and 'mean' solo by Lisle. Lisle can be heard singing along with his solos, an accomplishment nearly equalling that of mastering the string bass, itself, I'm sure. After that, it swings on out then takes the form of an extended vamo in two and ending attractively.

The Bossa Nova piece, "Triste," serves to show off the ad-libbing abilities of both Danny and Lisle with Lisle's solo being the high point on this cut. Patrick Bureau was added on congas. What has become my personal favorite is

the cut "Double Bobby," written in dedication to one BOB ANTHONY, a recently deceased pianist/vocalist who was Tony Savoy's dearest friend, and whom Danny had met only twice. At one meeting, Danny reportedly told Bob he had heard that he (Bob) was a pianist. Bob is said to have replied "after just hearing you, I now consider myself just a singer." This dedication to departed friend Bob Anthony, who passed away from cancer at age 39, is a straight-ahead shuffle-blues that keeps the groove all the way, with Danny making positive statements on the blues chorus-after-chorus. Lisle's solo does the same thing, with the bass able to soar while the piano left-hand holds down the bass chords. Notice Danny's accompaniment for Lisle's solos on this and the Bossa Nova cut. Part 2 follows this one, and after the voice of Danny Mixon gives the go ahead signal with the familiar phrase "One More Time," we hear the alto saxophone of Jim Holibaugh and Danny on Hammond organ. This consists of a number of saxophone solo choruses accompanied by some groovy Danny Mixon organ chords, keeping the same basic feeling as on the original cut (Part One).

Daniel Mixon, born Daniel Asbury Mixon, on 8/19/49 in Manhattan, New York, is one of the young warners on whose shoulders this music will rest totally one day in the not-toodistant future. I won't rest well until I'm satisfied that he has gotten the proper recognition as a musician's musician and a crowd pleaser for Danny Mixon is indeed both of these. I repeat, don't stop with listening to this

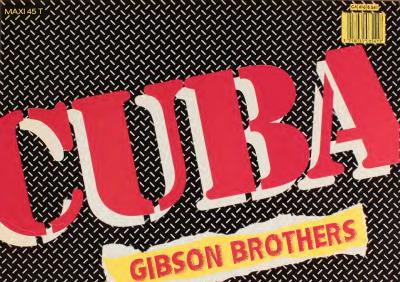
album. Make it a point to catch Danny in person-with whomever he's appearing He is a special enhancement for whatever group he happens to be a member of and I especially enjoy what he does when appearing with a group of mine.

FRANK FOSTER June 1983



Zagor

ARRERE





LOVE TO INFINITY

KEEP LOVE TOGETHER

LOVE TO INFINITY'S VIPER MIX

BLUE IKON'S RONTO SWOOP BIKE MIX







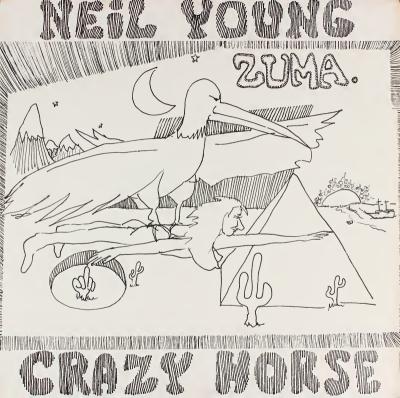


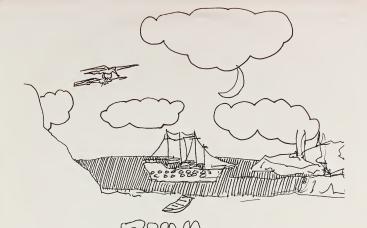
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- HEIL YOUNG WITH CRAZY HOR

RHYTHM GUITAR: FRANK SAMPEDRO

BASS: BILLY TALBOT € VOCALS

DRUMS: RALPH MOLINA VOCALS

C DON'T CRY NO TEARS C DANGER BIRD

A PARDON MY HEART

\$ A Lookin' FOR ALOVE

& BARSTOOL BLUES

& STUPID GIRL & DRIVE BACK & CORTEZ THE KILLER

\$ \$\$ \$\$ THROUGH MY SAILS

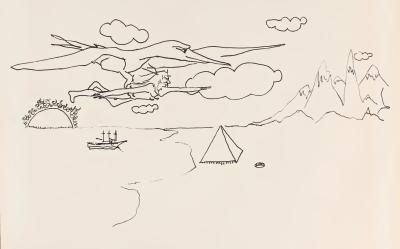
WITH CRAZY HORSE, PRODUCED BY NEIL YOUNG & DAVID BRIGGS. TO WITH TIM DRUMMOND ON BASS, ALL OTHER INSTRUMENTS NEIL YOUNG WITH VOCALS BY RALPH MOLLING BILLY TALBOT. PRODUCED BY NEIL YOUNG TIM MULLIGAN.

WITH CRAZY HURSE. PRODUCED BY NEILYOUNG & TIM MULLIGAN. WITH CROSBY, STILLS, & NASH - CONGAS BY RUSS KUNKEL

BASS BY STEVE STILLS, GUITAR NEIL YOUNG-PRODUCED BY NEIL YOUNG FTIM WULLIGAN

COVER BY MAZZEO

DIRECTION BY FILLOT ROBERTS





"JUST US..."

PEACE ON EARTH

"JUST US..."

PEACE ON EARTH

SIDE ONE
1. Shout It (2:38)
2. Easter Song (2:08)
3. Speak To The Sky (2:40)
4. Joshua (3:03)
5. Learning To Live (2:38)
6. All Good Gifts (2:35)

SIDE TWO

1. Hands (3:35)
2. There They Go (2:36)
3. Streets of Gold (3:06)
4. Love Peace Joy (2:25)
5. Freely Freely (3:30)
6. Peace On Earth (3:44)

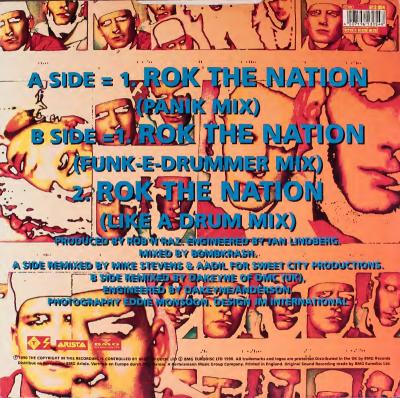


The "sust Lis" singers are a family group from Southern Ohio. They all astend the Eversice Church of The Berthern, in New Lebanco, Ohio, where they originally began singing about clight years ago. Since that time they have shared many hours of singing throughout Southern Ohio and occasionally indians and Kentucky. They feel the Lord has blessed their free with mustal linder whole; the stress of the lord has blessed their free with mustal linder whole; the stress of the stre

Just Us 'sings primarily Gospel music and occasionally some Folia. They leed all the glory of heir success belongs to God and without Him they could never have recorded this album. They are very pleased to present 'Psece on Earth', their families. They are very pleased to present of the Country of the Cou

Producer - Dan Burton Engineer - Phil Burkhardt



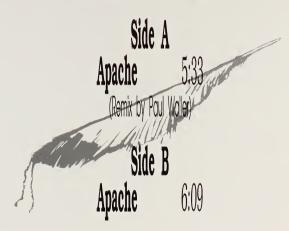


SUGAR HILL GANG









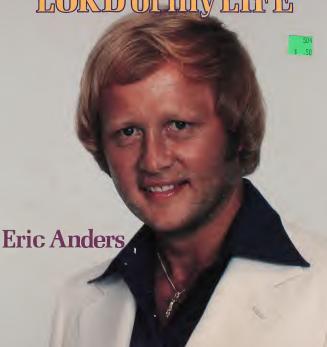
Coverdissign Klaus Votemann, Hamberg Made in Gernany (§) 1990 Segarhili (*) 1990 Segarhili

CT95U Seguinii

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LORD of my LIFE



Eric Anders

SIDEONE

SIDETWO

1. What Does It Prafit Yau.	(Eric Anders Erikssan)	1 Lard of My Life.	(Eric Anders Erikssan)
2 It Is Well With My Soul	(H.G. Spaffard P.P. Bliss)	2. Ta Come Hame	(Gäte Strandsjä)
3. The Publican	(B. Van De Water)	3. 32nd Psalm	(Einar Ekberg)
4 Want Ta Be There	(Eric Anders Eriksson)	4. Nathing in This World	(Eric Anders Eriksson)
5. Thank Yau Lord .	(Eric Anders Eriksson)	5 Only Believe	. (Paul Rader)

Produced by Anelte Eriksson/Arronged and Conducted by Swonle Widen/Engineered by Björn Almstedt & Robert Norberg (Remix by Robert Norberg (Monoged by Ken Erickson Recorded of Europa Film Studios Stockholm & Copitol Studios Hottywood (Monutoctured by Copitol Records Hottywood) Printed in U.S.A.

新潮熱線25



8主 冊 商 #常 TTB-2838



TSHAW YANG CASSETTE TAPE

STEREO

A而 TTB-2838

新潮熱線25

(本集資料由D.J專業舞曲錄製)



ROBIN HOOD-William King 羅賓漢男孩一震想名大PUB最新 "里莎"類曲, 勢心搶闊

Fly. Robin fly. Fly robin fly Hay Robin. hey Robin Mey Robin. hey Robin

"In your packet, no more money
Mey Robin. hey Robin got to do it Meny problems.

many lowere
May Robin, hay Robin, got to do it
I got to move into the dark
On oh sh ch, you got to hold on all the dremm
On Robin kins me come to me**
Whey, don't you know I take your money
On. Robin kins me to me to me**
May ton't you know I take your money
On. hey Don't you know I took your money
On ch do n't sobain Hood oh oh oh Robin now return*

(Report *) Hay Robin, hay Robin Can I help you little beby Hey Robin, hey Robin Now I'm coming Young and nice Hey Robin, hay Robin, I got to move

into the dark Oh oh oh oh you got to follow all your dreams All night I wonder in the park Oh Robin kies me knid to me

(Rapeat *) Hay hay, bay Robin...... (Rapeat ** & * twice)

2 HEARTFLASH(TONIGHT)-Linda Jo Rizzo 電感應—目前韓國最搶手SNGLE單曲, 本公司極力推介

You can travel eround the world You can heve all kinds of girl

But you never gonna find the one to love you like I do. (I Do. x1)

You can try to walk ewey
And your heart can going etreight
But you come beck to me you know it I can atuap

(atump, X),

'(flash, buby, flash, beybe)

Flash through the night let me feel your body
melting sine hartflash tonight

Whisper 'Til hour helf through the night fleshing the night Never knew your touch could be so nice wenns heart

I can't remist your cherm (You touch me all)* Now I understand but tomerrow won't let him made I'm afraid you beware but you know I don't care

(Don't care, x3) Flash, Flash, Flash ha engine more ways knew It's gonns be se and you Don't tell se where Baby, he would here said

3 MACH MAN-Andrea 麻丘男孩一號稱87最強舞曲,一聽便知

And you sees to be no shy But when you think you gottn found that Buy turns out to be a macho man "Give me, give me give me your love Give me, give me, give me, give me, give me, give me) on the Give me give me) on the Give me give me) in the Give me good me give They all drop down Leave that night The Macho D.J.'s been boogis-boogis tide It was stopped rudaly on the cameramen

And rocky bitty gody with the Mecho Me **Mecho Men. Macho man Mow you're not superman Macho. Mecho Man **(Repeat **) Repeat * twico)

So clap your hand say to your fate So nobody would let down work it up Sa mosody would let down work it up Baby Bup-Ber-do. Ber-Betr-Di-Bup Boogla like a Hecho Men Bit-bit, road when you run Everybody here wants to have some fun Sheke it to the left sheke it to the right Move it up like a mecho man (Repeet **) He is not familiar He plays the game at the night

So come get it by this evening Dencing in the light . le looks like e busper latter Ha's e special man tonight macho man Mecho.........(Repeat * twice)
Mecho Man. Mecho men Mecho, mecho man.....(Repeat *,

DI MI QUANDO-Aventura 吉咪昆杜---全國大專院校, 體新花僧指定播放曲

as ooh, be ooh (7x) I'm goin' up but I'm suppsed to as ooh, se ooh (/x) I'm goin' up but I'm supp: go down I have momething strange that apins me atound Some craxy feeling runs up to my heat I just don't know if it'e love or it's dead CHORUS: Di ai quando, oh woh (4x)

'Be ooh, be ooh (3x)
Those fleshings eyes came 'cross straight shead So close to me that they chopped-off my heed A lonely feeling I have in me now Please coom and see me before I fall down (Rapet CHORUS, *)

(Kapet CHORUS, *)

I just don't know it's happening now

I think i's crey but love just came down

Let's have a party, let's atart it onight

Come on oh baby, just hold me so tight

(Repeat CHORUS). (Rapest CHORUS) Boom bibi sabboo and sabedi boo (Rapest * then CHORUS 4x)

5 TROPIQUE(REMIX)-Muriel Dacq 熱帶一走紅中泰KISS夜總會, ·首能朗朗上口的嘎嘎舞曲

Hey, girl, come on and move your feet Come on end move down your fmet We're young dence ell tonight May. crazy girl what ere you doing tonight Come on end dance gonne dence ell night enjoy Come on and dance gonns dance ell night enjoy. So tuh your feet move alone and just listen to me I'm gonns sing gonns sing gonns sing you my song Come on and move with the best Come on get up your sect Come on end stending my

Come on and move up your feet Were wonne dancing tonight
Wo're gonne make it out side he're gonna flow like
a kite

We're young make it elright
"We almop gaids sight oh oh into the night oh oh
We aloop eside oh oh we'll be alright

We aloop eside on on We'll be alright So into beat kind of bot of your sest It's getting hot. Retting hot Really inside Cot on and move up and move Now you've looking elright Now you te looking miright

your feet (Repeat * till fede)

6 HOLD ME-Nick Letizia Hold me oh hold me now Hold me oh hold me now

Oh can't you see, you belong to as We happy lowers only for one thing But our love to gat live for a quee And when they reach the border lien I new the dmar dots in your eyes And so I knew the time had come And so I knew that time had come Go kias your lips and say good-bye "Mold me, oh hold me now Loven has to forget tha time Mold me oh hold me now I vieh you well forever mine Oh can't you sae, you belong to me*

Wa're really waited for every long time Your pretty face is still on my mind And when crosm the border line A acena there for to be a A scene there for to be seen And suddenly I saw your face Because it like a beautiful dress (Repeat * twice)

will be no border lien Between our loving Hothing on marth can tear us apert (Repeat *)

7 PLAY THE GAME-Rudy & Co 玩游戲—·簡奏明朗,各大DJ—致公認強打曲

It's a kind of magic baby you can take me your way It's a kind of magic baby you decids I had to play I can feel it I can feel you right on me I can feel it now. he he Just you near me I was there with you And fall in Ivoe (he.....) *No one play the game you can do it we can do it do

No one play the game You can move your body, move them, move them Lover to the morning We will mix some loving for

You and me two not o lyoer It's so easy now. ha. ha Just you near me I'm not with you And fall in lyoe (Bull abit, he.....)

ing through me) (x5) (Bull shit, yeah) (w5)

8 STAY WITH ME TONIGHT-Patry Ryan 今夜與我爲伴一西德冠軍團曲,

You know I'm searchin' for sweet emotion itelan fellow but inve won't Today I saw you down by the ocean I need to have years of klesses in the dark "When I'm at home I still remember Thosal I at home I still remember Oh well, why dream made it true

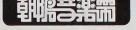
CONNESS:
Stay with me conjpht until tomotrow
Stay with me conjpht until tomorrow
Nem you hold me tight lime! I love in a heart
Nem you hold me tight lime! I love in a heart
Nem you hold me tight lime! I love in a heart
Nem you hold me tight live! I love in a heart
Take me to the light let's (ly to the stars
Take me to the light let's (ly to the stars
Take me you kink me wedne sy desire

The woy you kiss me wokes my desire Yes, when you touch me there's passion So come in closer and take me higher Italia lover just tell me your supplie (Repeat *, CHORUS) (Repeat CHORUS)

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STEREO

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1 DON'TALK ABOUT YOU-Swan 別提起你一獨家推出,歌譽渾厚吶喊噢噢曲

You're relly ecenthign, I don't believe you All you do is telk So, why don't you try to aweep them evey Not to eay ell those words that always get in the

*Gotta tell me why we like atrangers When we tight in the eyes to make balieva again

When we light in the eyes to make believe agen All the time wi've been waiting Never knowing where where to look into each other's syms and I say* Oh, oh oh, oh, suphase this time Oh, oh, oh, oh, you have to be sine Oh, oh, oh, oh, we're drifting apert So est ell your

Carry on with your talking Should I tall you answer Or are you going to try Before eyes and you longer You know I can live without it Just as for as you

And I say
**Oh oh oh, beby this time
Oh oh oh oh, you got be mins Not talk about you

low me

Don't tale about you love me

What me I gooms do without it all night long

What me I gooms do without it all night long

And low you, believing I can't do inthou it all

night long

Co ho ho ho. An your long way

Co ho ho ho. An your long way

This time could be the lest

(Repost "A.")

Repost this time, you gotte he size.

Repost this time, you gotte he size.

Keybe this time, you gotto be sine
It's a real wants that we have to live our lives
away from each other
when would you do in the night When I'm not there
you'll be agter the dream After the dream
This time could be the last (Sepect * till fade)

2 LADY VALENTINE-Monte-Kristo 維納泰女孩一最新男女對唱舞曲,不可忽視

Someone there is in my mind Lockign for a outer place to be (to be. x)) I believe he knew that way by now (x2) "Ledy valentine mekee up your mind All night (x2)" "Mery substance where up your and
"Mery more causes who makes you a sing
All high (1)"
"Ill belong to have you've aloned
All high (1)"
"Ill belong to have you've aloned
Hooling for a nutre place to be with the grisy of
course I would be substantial to be with the grisy of
course I would be substantial to a course of
the substantial to be substantial to a place of
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3 COME WITH ME-HBO 與我同行一類者極力點場典型歐陸舞曲

And through the morning making making alone Alone with my mind Don't forgot the number of your phons
Who do be so bright Bring with you the flowers
The few desire things you desire
Honey, don't you think, I'm wniting and burning like

fire
Tonight I want to think of me tonight
I want to apend the night with you end you forever
Just come with me, stay with me alow with me
Stone with me, alay with me elow with am
It just for never fulling
You wait for terrible day I'm not the men that who

You wait for terrible day I'a not the men that who went he only to etay

I forgat the light I want to stert to welk on a) eide
Planam forget you're not happy the way that too tight*
Whenever want to think of me tonight
(Repmat *)

4 SUNDAY GIRL-Bad Boy Blue 假日女孩一名大唱片公司極力打紅「女孩」類曲

On a sunday sunday night Walking on a lonely etree On a sunday, sunday night But then an engel passes

em by
I need the engol makes me eight
Just when I wonting you a dream came trum for love
"I's makes bear your heartheat
Wanna you emsure me let me stay tonight by your eide

by your mide I wanne bear your neartbest Shere your dreams in you

girl*

Keawam send you down to me on a suoday, sounday night
Secture me from sizerty on a suoday, sunday night
You make me lanve tha past behind I got you always
on ay sind
Just whan I wented you a dream came true for love
(Seport * till fade)

5 HOLIDAY RAP (男與女混音版本) 假日 一本公司獨家特製男與女合唱混音曲, 保證不一樣

*We are going on a summer holiday
If you went to go. it's whan
We are going to london and new york city
And we take a little piece of amsterdam*
(Sepeat *)

6 HOW OLD ARE YOU?-Mike Mission 你多大了?一節奏一流,深受顯者喜好 (加快)

when the big boy go And my mind is crying when the children leave And turning the world with best And turning the world with best in the model of the control of the contro Neve anny thing to do Upen the door Tee I lips of two Vithout vey lover But tell me if the eky ie blue Nov old are you** Memory of dreams Something hung of fact I navithe light of rey But remember the deys fo my life (Repent * d * d * d *) How old ere you (Sepent ** till fade)

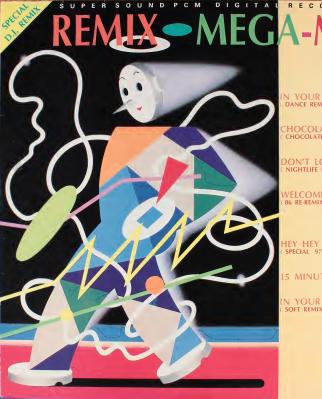
7 EVERYBODY HAVE FUN TONIGHT -WANG CHUNG 今夜狂歌-各大舞池每日心播曲, 特推出加馬版本

Communication alian for them to you storget to the communication of the If you've been ewhile tonight

I hope ite havan't sound
I hope you wo close Just can't yourself go down
(Rappet *) Mayoe low, quink down Mayoe low
Get out one inside of you (Repeat **)
Oh only you faut have to carry on
Of the world it is linelly long

Of the world it is linelly long
And all the live of everome
A ship of fools sailing on Everybody
Everybody have fun tonight
And cause the nation And lound the world
Everybody have fun tonight
A collabration affeld don't work (Repeat **)

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N YOUR EYES

CHOCOLATE BOY (CHOCOLATE MIX)

DON'T LOOK NIGHTLIFE REMIX)

WELCOME TO RIMINI

HEY HEY GUY SPECIAL 97 REMIX)

15 MINUTE MEGA-MIX

IN YOUR EYES

WELCOME TO WEGA-MX YOUR EYES RMW 62

NX

SPECIAL MIX



Compiled & Remixed By

Yip — Peterson Won

Co-ordinated By

A Kai



IN YOUR EYES
(R Buti M. Masini)
REEDS

DON'T LOOK
Peter Godwin
NATHALIE

CHOCOLATE BOY
J Scrot Herris
MEDUSA

WELCOME TO RIMINI

G. Panariello- G. Barboni- M. Farina

RIC FELLINI

HEY HEY GUY (Oliva Sandra) KEN LASZLO

15 MINUTE MEGA- MIX VARIOUS

IN YOUR EYES (Soft Remix)
(R. Buti- M. Masini)
REEDS



連續音效舞曲(一)





TSHAW YANG CASSETTE TAPE

Nor I feel that is real take my heart

Oh I can not explain

Everytime useless to say

STEREO

Revolution, all up sot We are the sport of all your sheek We are the passion we are the music We live in sexy every way Night life, passion, Miss blossom liper Night life passion, night life fassion Miss blossom liper Night life passion, I's so firming Night life passion make brown bold suger Night life passion, who's been a stop Don't look now, don't give yourself Don't look now, night life passion (5 time) (Repeat *)

連續音效舞曲(一)

SPECIAL D.J. REMIX

TTB - 2201

(Repeat *)

A而

IN YOUR EYES/OON'T LOOK/CHOCOLATE BOY/SAY I'M Use your force, use your deface NO.1/CHERI CHERI LADY/YOU'RE A WOMAN/HOLIOAY. /INTO THE GROOVE/ORESS YOU UP/ROCKY/OH SHEILA /YOU WEAR IT WELL

Give me your love oh oh I say our future is in your blue eyes When my soul until I let to you We will drink together on our new life Singing your song "You get the things use some setion You get the things use some setion
Nothing can take them away
In your eyes tonight I'm looking for love
In your eyes tonight. I'm finding your love
In your eyes tonight I'm looking for love
In your eyes tonight I'm looking for love
In your eyes tonight I'm finding your love.

Hight or low it's just for a game

Serve my mind tumble only your name

In my heart htere is quasiion for you

We are young, take me free Living like honksore name Streets they shaver but no cover Feeling stand it we surpass Don't look for stranger funny kind this guy Don't look for men with passion in their eyes Don't look, don't look, don't look for love Lover from your eyes take you by surprise Lover's what you feeling even when you lied Don't look, don't look, don't look for love Don't give yuoself, until the hemesides I don't believe that looking didn't lie

Love will make you wrong, love will make you cry Love will make you hmppy, why you wonder why Don't look, don't look for love Please be love and rise above Fill the need that love sets free Don't give yourself, give your love to me Please be love get rest of

Chocolste, chocolste Bar-B-Q gingers can take to life Chocolste, Chocolste boy got to be aching away Give me it can be a day Chocolste boy, boy, boy, Chocolste boy Chocolste boy You promise me make the honey lalebies When I look at this big dream I tell you lies Chocolate boy I took away all ay cockies cake surpass Come through my tell me to my eyes I got to be sching Give me your candy today Chocolate boy, oh boy Chocolste boy, oh boy Chocolste boy, oh boy Chocolste.....

Chocolate boy oh boy (reverse) This is what maybe PB Pyophy sued to say

Ladies and Gentlemen: Miss Grace Jones Play to the rhythm Skyberry. Skyberry.... This is drop Kaywood with the red desh slbum as it in two parts break Say I'm your No.1

I only Wanns be close to you Say, Say, Say.... Play to the rhythm Say, Say, Say... Play to the rhyth Say I'm your number one Cause you know I'll be good to you Say I'm your No.1 Won't you You take my love You want by song I'll be crazy to share your love Why can't you feel more than I am Shaven your senses and turn the night

Heard me and you understand I'll never be mary anna Clerna You're the creature of the night Mary anna cherna You're the victim of the fire You need love, promise delight

If you're wondering what's wrong with my voice I just chuck my suron off

Now into two parts break, break.... Hang on to hold you in my arms Hang on to hold you in my arms Say that you never drift apart Mang on to told you in my arms The dreams can come true That song break up (break....)

(西班牙文) Tonight there will be no darkness tonight Hold tight, let your love that shine bright Listen to my heart. lay your body next to mine Let me fill your soul with all my dreams You're a woma, I am a man You're my fortune I'm your friend These are things we can't disguies

I've been lonely too long No I can't be so strong Take a chance for a man to take my heart Sheri, Sheri lady Mery Sheri Ledy Sheri, Sheri lady, going.... Going Sheri lady like us no tomorrow Take my heart don't lose it Listen to your heart Sheri, sheri lady To know you is to love you If you go in baby, I'll be slways love Holiday.... cslebrate I'll see you through, you got to do your love Get up on your feet yesterday to be Boy will it be I can see whet is on your mind I can tell, listen all the sign A victim there, she make m dream on you Too bad that your love take over You know it's air control, it won't let go

Love will put you through Should I listen what you said Or listen what your folk said It's a tough decision to make I guesa they'll be beck I'm not good enough for yo I can tell the way they act in an attitude Attitude broken my eyes, I feel the hurt inmide There's s beach after you I'm so confuse

Love take over, if you surrender do you

Oh, oh I'm right, like a fool I's medilating I can't get out, see I try I can't get out, see I try
Can't you see I'm so confuse
I can't get up, you see I try
Like a fool I'm meditating
Can't you see I'm meditating
Can't you see I'm so confuse

I can't get out, you see I try
You look so good you look so beautiful
You're skin is soft, and your body clesr
You're a beautiful thing you're a beautiful ting, it go, go.... Let your felling show Don't you know that we could love go

Beautiful thing you're a beautiful thing, go You don't need money, you don't need fame
You don't need credit card to ride this train It's all in a sudden and it's cool some Time But if I just see your eyes That's the power of love That's the power of love On the streets in every where You're turning head, you got to let somehwere

Not the ordinary everything you wear is good on you Especially, nothing I can ell you You haven't known already heard of them helf a million time

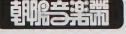
But still I like to say You wear it well (10 times) Oh. sheila. let me Ivoe you till the morning comes Oh. oh sheila. you know I want ot be the only onm Oh. oh sheils let me love you till the morning

Oh, oh, sheila, yuo know I want to be the only

You got style, that's what other girls said Sudden she and love is real so fine And this will be my love All over all over and this will be my love All over your body and this will be

連續音效舞曲(一)





TSHAW VANG CASSETTE TAPE

STEREO

B面 TTB-2201

HEY HEY GUY (内有收尾聲響) /15 MINUTE MEGA -MIX IN YOUR EYES YOU'RE MY HEART YOU'RE MY SOUL YOU CAN WIN IF YOU WANT/CHERI CHERI LADY/

Hoy, hey guy, hey hey guy hey.... Hello, you're a cup of tea Yeh. hey you guy Do me a value play it cool love you and I feel groove Tell me Bob, is it ever through It's through, yes it's through Go for a rida Angela Don't worry baby code Everything is the same

I love you. me too *** Steps through heaven please step to me Love me my song, I don't love you Let me know what you are doing tonight Fool other shying, shying to my life In your eyes why troubla I forget just right **

Let be tie you up it's been a rhythm for your song Hay guy all you up it's been a rhythm in your song Hey guy, all you love forever *

Then you see what you have done Let me know what happen tonight Love for highter, these danger rose Let me know what happen tonight Hay, hay guy hey hay guy..... (Repeat **)

Hey guy. hey hey guy.... (Rapeat ***)

I was born to knwo tha game in the street when I saw that you're looking for me Your sweet face and you wanna for vide

When I meet yoou I just realize Mayba ona day we can go far away I need your lova
You gave me falling and sensation
Nothing can take them away
In your ayes tonight I'm looking for love
In your eyes tonight I'm finding your lova

Let's go. Iat go by come with me and sing What time is it now I'm looking you longing this street, oh what a night street, oh what a night I guess it's tha night, no I'm searching for acmeons a friand who further thing Oh. something it makes me feal so stranga My world wasting my time. It's time to change Anything. My fear is atrong faith

It's time to change my life

Midnight, midnight, magic Italy You will make our love forever remaining You will live in CItaly like a pertdise On and on it's beautiful and over Will it be so nice why come to meet me Ninty-six to eight tall me what you say Beby please don't leave me one more time

Water breaks us luver all my life

Hey baby lat me atay don't care what your triands

on buy just buy that's up side diss.

Let's set to gether before the day waster understored for care life in the business of the property of the control of this business. The property of the

Catch me. I'm falling in love*

And I don't know what to do, don't know.... Only you can save me come rescue me 1'm falling, falling (Repeat *)

And I don't know what to do.... I need you I want you come on and hold me Squeaze me, touch me love me One shot, one shot, one shot.... We work a wild don't we Your magic face, your magic face Your magic face, your magic face

Night life passion, night life passion (2 times) Make bunbo sugar Make bumbo sugar

Night life passion to be a star....

Chocolate. Chocolate...

Don't look. don't look for love

Don't look. don't look don't look for love

Don't look. don't look don't look for love

Don't look. don't look. don't look for love

Don't look. don't look don't look for love

look look look for look. don't look for love

1 was born to know hit game in the street

When I saw that you are looking for me

In your aven ...

a know if you what if you want it

Oh I can not expain everytime it's the same Nor I feel that is real take my heart I've been lonely too long no I can't be so strong take a chance before a man Take my heart 1 need you so There's no time, 1'II never so

Sheri Sheri lady going through the motion Listen to your heart Sheri, sheri lady living in the ocean

Sheri, sheri lady like there's no tomeorrow Take my heart don't lose it listen to your heart Sheri, sheri lady, it know you is to love you You can call me baby l'll be your angel

If you want it you will win All dapend you want it or not Take my hand for the night



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COMPLETE RECORDED ROCK 'N' ROLL DRUM COURSE

How to Use these Records

RECORD SIDE A BOOK PAGE Band 1 5 Band 2 Band 3 8 Band 4 Rand 5 10.11 Band 6 12 Band 7 12. 13 Band 8 .14, 15 Band 9 16. 17 Band 10 19 Band 11 19.20 Band 12 21-23

RECORD SIDE B

Band 2 Eight Rock 'n' Roll Choruses (COMBO WITHOUT DRUMS)
Band 3 27-29
Band 4 31.32
Band 5 ...33

34 35

55 56

Band 6
RECORD SIDE C

Band	1			36, 3	37
Band	2			38, 3	39
Band	3			.40,	\$1
Band	4			42.	13
Band	5			. 44, 4	15
Band	6			46-4	18
Band	7			49.	52
Band	8			53, 5	54

RECORD SIDE D

Band	2					.57	-5
Band	3					60,	6
Band	4	"26	Basic	Beats"	(≠	1.10)	
Band	5	"26	Basic	Beats"	(=	11-20)	
Band	6	"26	Basic	Beats"	(#;	21-26)	
Band	7	Eigh	t Cho	ırses			

(COMBO WITHOUT DRUMS, fast tempo)

Before you begin to study with these records, locate your drum set in such a position so you can play all parts of the set and still have easy access to the tone arm of the record player. Each drill and each chours in the book is recorded. After you read the introductory material. Isien carefully to the recording of the first drill. Stop your record player and play the drill several times, imitating what you have heard. You may then wish to listen to the recording of the same drill several more times before you try to play the drill with the record. It is easy to play along with the record because a count of four is given before the drill is played.

Some of the more important choruses are recorded twice; once with the drums alone and again with a Rock 'n' Roll combo. You may play along with either or both versions.

Near the end of Side B, just before the introduction of the tom-toms, you will find eight choruses of a Rock 'n' Roll combo without drums. This will give you a charce to play what you have learned with a combo! You may play any or all of the choruses you have learned with the combo accompaniment.

"The Bloop," on page 56, is recorded with a full combo only.

The "Twenty-Six Basic Beats" have been divided into three bands for your convenience.

At the end of Side D, there are eight choruses of combo accompaniment without drums, played at a faster tempo. With this accompaniment you may play any of the twelve-bar choruses in the book, or you may improvise choruses of your own.

When you have finished this book and have mastered each drill and exercise well enough to play along with the record, you will be ready to play with any Rock 'n' Roll combo!

[@] Copyright WCVLXVI by Alfred Music Co., Inc.

Presents A Tribuite

To His Contemporaries

Bill Haley

Frankie Ford

Elvis Preslev

Jerry Lee Lewis



Carl Perkins

Marty Robbins

Buddy Holly

. . . .

Chuck Berry

From The

Fabulous



SIDE 1

- 1. WHOLE LOTTA SHAKIN' GOIN' ON
- 2. THAT WILL BE THE DAY
- 3. Great Balls of Fire
- 4. ALL SHOOK UP 5. SEA CRUISE
- 6. A WHITE SPORT COAT

As a record collector, disc jockey, and a lover of the fifties' sound, I find this Charlie Gracie album to be "in the grove" as we use to say in the fifties.

I find he has captured the bed rock sound of Home Studio Recording. This was a very popular, and successful way of recording in those days.

In the early sears of fock, very little money was spent to record many top hits, and many superstars came out of this era. Buddie Holly and The Crickets had just three pieces. Elvis started the same way; the rest is history. Charlie Gracie's first big hit, "1957 Butterfly," cost only \$600.00. It became the Number 1 hit in the USA, and in many countries abroad. It sold over 3,000,000 copies. So you see, I say he has captured a little bit of the past in the 80s. On this album, Charlie and his son, Charlie, Jr. are the only performers. Charlie, Sr. on guitar and guitar over dub, and Charlie, Jr. on rhythm, sound like a whole band!

SIDE 2

- Rockin' Beatin' Boogie
 Boogie Woogie Blues
 1954–1955
- 3. Blue Suede Shoes 4. My Baby Loves Me
- 5. Honey, Honey
- 6. WILDWOOD BOOGIE

By the way, while speaking to Charlie's personal manager and friend, Bernie Roth Bard, about the album, he said, "It's like hearing Charlie for the first time."

For those of us who grew up in that musical era, the sound will be familiar. As for listeners of the present generation, here is the original sound from which all rock musc has been transcended.

ENJOY

JOHN R. HAAS

STEREO



Remember the Westinghouse 38th Annual Machine Tool Forum at the Pittsburgh Hilton back in May?

If you were there you saw the introduction of a unique new Programmable Controller. Heard discussions of the Heard discussions of the scacles and opportunities, and what they will mean to you. Learned how sarely and roise standards will affect the industry. Were filled in on emerging technologies: Hot Isossatic Pressing: Hydro-Static Extrusion; Reverse Osmosis—Lube Oll Recovery.

Two days of concentrated listening, pondering, discussing. But for the first time ever at one of these shop-talk fests came an unexpected break in the formalities. Music! Songs! Comedy!

It's all here. To play back in fond remembrance if you were there—or to hear for the first time if you were unable to attend. So listen. And enjoy!

Side One

Opening Number Highlights from the past 37 Machine Tool Forums.

Programmable Controller
The Girl-in-the-Box with such
memorable lines as "You can't
abuse me, A child could use
me..." set to Minsky's
Burlesque music.

Burlesque music.
Vari-Width, Vari-Depth
Handle Mechanism
Improbable lyrics to the tune
of a rousing march.
Proximity Limit Switch

A succession of simple chords built around "The most versatile and flexible limit switch ever devised," as the song says.

Side Two

Quiet Line Motor You can be Sshhhh if it's Westinghouse.

Metrication
Just when there's nothing you
can count on, ya gotta learn
to count again—country-style.
The Coffee Break Stroll
"Come on, fellas, get a move

on ... You won't want to be a-missin' all the stuff R&D has R'd and D'd." Demand Controller

How to increase your bankrolluh, à la the Andrews Sisters. Finale



1974

Westinghouse Machine Tool Forum



KID STUFF RECORDS, Distributed by I.J E Distributing, 450 N Park Road, Hollywood Florida 33021



OFFSHORE

Live at the Beach Mix I Can't Take The Power Created & mixed by Phil Kelsey RT: 6:30 mins

HEAVY HOUSE The Future Mixed by Ian Lloyd RT: 6.50 mins



THE SOURCE w/CANDI STATON The Divine Inspiration You Got The Love

You Got The Love *
Remix, string arrangement and solos
by Steve Anderson
(with thanks to the man upstairs)

RT: 7 mins

THE SIMPSONS
Do The Bartman

Remixed by The Commission

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DISCO MIX RECORDS ARE TO INSTANCE TO INSTANCE TO INSTANCE TO INSTANCE IN THE I









ROBERTO YANES YO SE QUE TE AMO I KNOW I LOVE YOU

Side I YO SE OUE TE AMO (BMI) SI TODOS FUESEN COMO TU (BMD) MIA awa BEBO (SADAIC) NO ME ENCONTRARAS (SADAIC) CREO QUE ES AMOR (BMI)

Side 2 MI GRITO (SADAIC) VEN A MI (8MI) ESTA TARDE VI LLOVER (BMI) CONTIGO APRENDI (BMI) POBRES BESOS MIOS (880)







Vicentico





Vicentico Valdes

SIDE A

- 1. YO LO HARE (3:40) Balada-J.F. Grisanty
- 2. SIN TI (2:35) Bolero Ranchero-P. Guizar
- 3. LLEGASTE TARDE (2:51) Bolero — C. Alfonsin
- 4. DE MIS RECUERDOS (2:10)
- Shake-J. Formell

 5. NUESTROS OJOS (2:55) •
- Bolero -- M. Del Valle

SIDE B

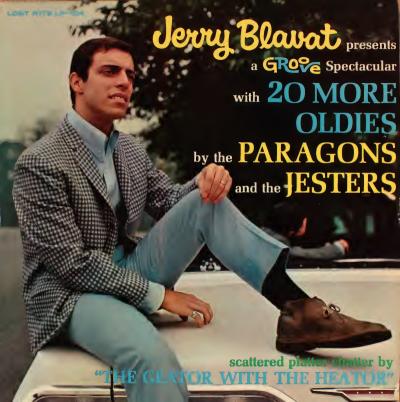
- LA NOCHE TE LLAMA (2:40)

 Bolaro Luis Garcia
- YO TAMBIEN CANTO A BORINQUEN (2:55)
 Boladanza F. Harnandaz
- 3. HECHOS...NO PALABRAS (3:20) Bolaro — Trini Marquaz
- 4. LA CALLE (3:07) Bolaro - B. Collazo
- LLORA: LLORA (2:53)
 Bolero M. Valdas

Arranged/Produced by JOE CAIN

Art & Design by CHICO ALVAREZ







To the Jerry Blavat radio show the Paragons and Jesters were always more than just oldie groups. A night on his daily and syndicated shows would be a waste unless he included the Paragons and the Jesters for his "Yon Teenagers".

About their sounds, the only thing you can say is "The Greatest", That's what prompted "The Geator with the Heator" to pick twenty records of their all-time greatest hits. Of course you will hear Jerry Blavat on the album do a little research and commentary pertaining to the various sides, in his own inimitable style,

So why don't you reminisce with Jerry Blavat and you will agree that this album belongs to your "Oldies but Goodie's" collection.

NAT (DATHON) SEGALL

LOST NITE LP-104

PRODUCED AND OWNED BY CRIMSON RECORDS. INC.

COVER DESIGN: SNYDER STUDIO/PHILADELPHIA

PHOTOGRAPHY BY: SHELLY ROSEMAN

"PARAGONS"

HEY LITTLE SCHOOL GIRL LET'S START ALL OVER AGAIN FLORENCE TWILIGHT

SO YOU WILL KNOW TWO HEARTS ARE BETTER THAN ONE THE VOWS OF LOVE BLUE VELVET

KNEEL AND PREY

"JESTERS"

OH BABY THE WIND I LAUGHED PLEASE LET ME LOVE YOU I LOVE NO ONE BUT YOU NOW THAT YOU'RE COME I'M FALLING IN LOVE THE PLEA SO STRANGE

SALLY GREEN

None Ethelbyrd (BMI) Nicey Music (BMD) End Music (BMI) Nieny Music (BMI) Norry Ethelbard (BMI)

Noney Music (BMI)

Nitry Music (BMI)

Nates Music (BMI)

Nerry Music (BMI)

Manchan Money (DMI)

None Ethalburt (RMD)

Nitrry Ethelbyrd (BMI)

Trianon Pub (BMI)

Nirroy Ethnibyrd (8MI)

Norw Mose (RMI)

Native Music (RMI)

Shapiro Bernstein Co (ASCAP)

Nerry Ethelbyrd (BMD)

THESE ALBUMS CAN BE PURCHASED BY MAIL FROM LOST NITE PECOPOS (DISTRIBUTOR)

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PHILADELPHIA PA

LEE ANDREWS AND THE HEARTS

HEE ANDREWS ALRIM LOST NITE LP-101







JERRY BLAVAT "FOR COLLECTORS ONLY





New Reglity

Rudie Kay

New Reglity

The Breadth More

Cutz you Down If Not Tonight New Reality River Side Just Yesterday Fever Blues

Down Next to me Winter Blue







Silence says more than all the words your mouth could hold So many reasons more than you could ever know.

The moons in the air and the creak is in the stair We can't not forever but I think we can make it through the night The sky has gone black and you need another match To cast a shadow where you own won't reach to Green and brown combine to make a hazel hue So many roads to roll your wheels in front of you

The sound of rain reminds you of that fateful day The moment you realized you blosed your eyes and gave it away. it's so hard to get undone and so easy to forget The time it takes to put things back in place a gain. The voice on the phone telling you to find a home. But you need your last nickel to play your latest favorite song Such a surprise to walk so lightly through the door Explosion of color you got more than you did before

CUTZ YOU DOWN

You always thought you knew better, but you didn't Playing your flute so loud A little taste of something bitter will cut you down to size Cutz you down to size Cutz you down

Can anybody change Change me change me Five pennies for a nickel

She always looked so quiet sitting there Her mouth was always moving With concern She'd cut you down to size Cutz you down to size Cutz you down

Let me tell you how I know When I got a hole in my soul I'm feeling the street through my shoe Cutz You down to size Cutz u down

IF NOT TONIGHT

Yeah so your lonely wondering what am I doing here Staring at silence from your window, the smoke, and humper machine Fading streetlight shadows calling morning doves Hope is what your hands are holding clinging to the ground Singing without a sound

Grawty loses it cool when the sand runs out Dice are rolling loaded numbers spinning round And your headlight broken rolling wheels and rain And the red lights are never sleeping mirrors flashing on the game There always flashing in time

In a sea of strange faces some things don't change Hi please to meet you I can't recall your name So if you're not going to dance tonight when will you? What you gonna say yeah, what you gonna do?

Can't hold on forever can't throw it all away What seem familiar chains the gates of vesterday

THE PASSENGE OF THE Vocals, pulters, bass. All songs written and produced by Mike plane, end Hammond Rudnick © 2009 Kid Tomorrow Publishing (ASCAP) performed by Mike Rudnick

Drums performed by Mastered by Para Wilhold Douglas Henderson (Tama Drums, Sabian Cymbals, Vic Firth Sticks, Evans Heads)

Mike Rudnick and Alex Newport Louis Metzner

So if your not gonna dance tonight when will you? What you gonna say yeah what you gonna do?

DIVERSIDE

Screaming inside your lungs

Blinded by the beach lost in the tide

Sitting down by the riverside it was alright Spend some time with you would be nice that be fine Dried parched out land & nowdery sand it's dust how meantime But the earth is going to shake break through the gates When the floods roll through in the spring time Sitting down by the riverside it was alright

Lies that cry and eyes defy and then the moment is gone Like a stone I am always waiting for the flames to come

The sun stain sky is laughing at your tear stained shoes

When the wave comes down to wash over you

What you gonna say what you gonna do

Your hearts on the ground and you can't hear a sound Your head is filled with cotton your intentions long forgotten Constantly lost and you can't afford the cost Your cars not running and your dancing with you cousin Seeing through the smoke smiling while you choke Your life is fleeting and your heart keeps beating Your mind is spinning round everybody looking down You have been waiting your whole life for this one Saturday plobs Your cant find the beat and you're living on the street

You dropped your last token every words been spoken You trip on a step and your face is all wet And your cigarette is broken And the world is on the brink and you can't avoid the stink Your life is fleeting and your heart keeps beating Your mind is spinning round everybody looking down You have been waiting your whole life for this one Saturday night

Yesterday is long gone and I am waiting all alone Player come play your song While I am walting for the rains to come Waiting for the rains to come

Sitting down by the riverside it was alright

JUST YESTERDAY

A piece for me and a piece for you your dreams are what will choose Your home is far and your mind is there Grey streets are all you see cigarette for company Ain't like I seen in the magazines Its east to underestimate the price you pay for a quick escape Just vesterday it seemed so cool

As the days accelerate and you realize your fate. Words and lines you got nothing to choose within Checking up on the next new deal so detached from what you feel Never a bad idea to keep your distance The lonellness will never wane fix it up with a pair of shades

FEVER BLUES Mama I caught me a fever

Just vesterday it seemed so cool

Mama I caught me a fever Your lips my Levis Could I come over topioht? (continued) Burn up the sky Tonight

Treat you like a friend Girl I treat you like a friend Now Lost no money to spend And my blood is simmering

Firefly Burn up the sky Topioht

DOWN NEXT TO ME

My mama said keep you head off the ground But you always find it so east to say no I won't even play that game that you're thinking of Forget not my darling I have some aces of my own You don't even know the lengths that I have clawed So baby please don't be so cold don't take me so So serious but seriously Cause I want to take you down

Down next to me down next to me Baby don't you know I got too much time on my hands And all the moments in between seem like eternity And as we question whether or not we have changed I can't help but to absorb myself reward myself

in that nifty sound coming from me Come down and hear my sound Down next to me.

WINTER BLUF

Trap door in the cellar lie awake Waiting for the winds to blow Past my way

Dusty horses To spread the news What's on the names Don't interest you

want you to show me My little room The grounds so cold here Winter blue

Far away horizon Waylon beat Fleeing from the ocean On the street

want you to show me My wooden room The ground so cold here Winter blue

Streetlight shadows Bitter bice No more time to heal

I want you to show me My wooden room The ground so cold here Winter blue

Recorded at Drip Portrait and words: Paul Richard Kay Tea Studio Brooklyn, NY Andy Schansberg Graphic Design and Layout: Como Patterns Brick Wall Photo: John Messinger Joshua C. Harris





DON'T BLAME IT ON LOVE









Ann Elder and baby Jessica are pictured with Dogwood (Ron Elder, Steve and Armie Chapman)

SIDE ONE Love Note 3:00 l'il Be Ready To Go 2:17 Ron Elder, Steve and Annie Chapman I'll Bring Him Back To You 3:14 SIDETWO Keep on Walkin' 2:40 Glad I Came By Here 3:10 I'm Gonna Leave My Troubles 2:37 Suffalo Creek 3:12 Jesus Is Coming Soon 229

What Do You Plan To Do? 2:37 In the richness of Ha merry, God made us olive together with Christ and rolard us up with Ham and seated us in housersly places with Hamself in Christ Jesus. It is from this sected position of jest that us can with through our securious facilit our memiss are made a position of jest they are the Joy Cod 2.35 × 26 × 26.35.

Produced by Chris Christian fur Home Sweet Home Productions / Album Design: Small Wunder Studios and Thet Eichmann / Cover Photography: Mark Picoson! / Caligraphy: 4, T. Morrow



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LOVE NOTE

Copyright @ Monk and Tid Music 1976, (SESAC)

And I know by now you're wondering when I'll come But remember you're my Father's chosen one And in His own time He'll send me to you.

A note written to the waiting bride from Christ, the

I'LL BE READY TO GO

I love you-I am lookin' for you to come

The bade's reply to her "Love Note"

I know you really care

Has kept me very well

Please tell the Father I sure do love His son But we are already one I love you-I am lookn' for you to come

I know you're really busy

wim Ron Elder, Steve & Annie Chapman Copyright @ Monk and Tid Music, 1976, (SESAC)

He will help you Keep your heart from other loves. And when I came in this evening She was standin' in the door And all the time that's come and gone

When I hear my Father say So I took it upon myself to worry about their health Cause I knew a thousand things might go wrong

> The seed is already planted. And don't take His care for granted anymore

When you tell someone the "good news You don't have to stand around and plead

Matthew Anthony Davis was first-born on Feb 26,



SEED SONG

Copyright @ Monk and Tid Music, 1975, (SESAC)

When Mary woke up this momin She was feelin' kind of strange. I went to work and I worried all day long

She said. "I been to the doctor And I found out what all the parn was for " She said. "Jim, we're gonna have a child"

Sent some wisdom through a friend There's not a thing you can do

Now, you know Twe learned a lesson about another It's in His hands and the wisdom's still the same

I'LL BRING HIM BACK TO YOU

w/m Elder, Napier, Chapman Copyright © Monk and Tid Music 1976, (SESAC)

He left in the evenin'. He said, "I'm not comin' back We've tried and we can't work it out No one can help us. It's impossible now And I know what I'm talkin' about

Then I set for a while in the darkness alone Fighting the way that I felt The weight of his leaven' was too much to bear So I finally came to the end of myself.

Then a seed that was planted a long time ago And as it grew up before me I heard somebody say As the darkness gave way to the light.

"I am" is speakin to you Stand still see what I'm gonna do And if you believe the words that I say

And then I spoke of my future like it already passed My confession seemed out of place 'Cause I told everybody "He's coming back. And the doubt never challenged my faith

Cause I was hearing CHORUS.

"I am" is speakin to you I'll bring him back to you

This is a true story of the separation and reumon of Mr Mrs Keith Nicholson who are presently living in Cookeville, Tennessee and happily living, ever after the perfect will of the Lord in their lives. Heb. 10-2.



WHAT DO YOU PLAN TO DO (WHEN YOU LEAVE HERE?)

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What do you plan to do when you leave here?

Now this is where we came to worship Him

What do you plan to do when you leave here? What do you plan to do when you go from here? But I want to know toroght What do you plan to do when you leave here?

There are multitudes helplessly dying

What do you plan to do when you leave here? You can sing and pray until the morning light

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KEEP ON WALKIN'

w.m.Steve & Armo Chapman Copyright @ Monk and Tid Muss. 1975, (SESAC)

Are you weary in well doing Wallain on the road to New Weusslem? Are you hopm and a prayin' Lookin' any minute for the Lord to come? And do you see a lot of pleasant lookin' places Where you might lay down and take a rest? And if you do blee a look at all the faces there The sedness will tell you that it's best

CHORUS

Keep on walkin'—you don't know how far you've come Keep on walkin'—for all you know it may be done And the Fasher might be standen' up right now To give the call—and end it all—so keep on walkin'

Now if you need a feeling to keep you on the road you started travelin' on You're gonna have some trouble learnin' that it's faith

You're gonna have some trouble learnin' that it's faith that kineps you, moving on And in the Lord you start your welk from sittin'. But sometimes you have to take a stand. And sandain's not another word for quittin' life sust takin', a softer held on His hand.

CHODIN

Keep on walkin'—you don't know how far you've come Keep on walkin'—for all you know it may be done And the Father might be standin' up right now

GLAD I CAME BY HERE

word S Chapman Copyright © Monk and Total Marie 1975 ⊝LSACI

I been on my way to a city far beyond the sides I been alone most of the way and I've hid behind a disguise. I've covered muself with a word or two

How I would never need someone like you, But I was wrong and I'm so glad I was

And then this momin' dawned on me—it was strange to see the light Lord knows that I wake up scared and wonderin' if it was right

who hides my fears
He's someone who we call "Perfect Love "

CHORUS

Some how I feel like today has been around for years I know I'm on my way to heaven, but I'm glad I came

Now when we leave the building today and head out on the road We won't be home 'til we're with Jesus and I'm glad

you already know Wherever we rest the Lord's gonna give us the very best We're His children and he won't leave us alone

CHORUS Some how I feel like today has been around for years

Some how I feel like today has been around for years I know I'm on my way to heaven, but I'm glad I came by here

Steve Chapman and Annie Williamson were proclaimed one, March 29th, 1975 at the Beech Hill United Methodist Church, Southside, W Va

Proverbs 425-27

RIVER)

CHORUS

I'M GONNA LEAVE MY TROUBLES (ON THIS SIDE OF THE

w'm S Chapman Copyright © Journey Music Co. 1969, BMI

Copyright (c) Journey Music Co. 1969, BMI

I'm gonna leave my troubles on this side of the river.
I'm gonna lay them down and never pick them up again.
And when I get to the other side of the river.

And when I get to the other side of the river I know I'm never gorina see my troubles again Well, here I stand on the banks of the river

Well, never I stand on time coarses of time recer Death's chilly waters look so deep and wide But by faith I can see what's waltin' over yonder. And I can't hardly wait to get to the other side

There's only one thing that I'm gonna carry over It's my cross I cannot lay it down 'Cause when I get to the other side of the river I gotta have my cross to trade it for a crown

BUFFALO CREEK

w/m S Chapman Copyright ⊗ Monk and Tid Music 1976, ISESAC:

At the mine upon the mountain.
There was a dam that came down today.
And I swoke to dream a bad dream.
I hoard the near was comin' my way.

Now all the years of goin' underground To win the bread by diggn' coal Were washed away—it must have taken my family

Down to the Gulf of Mexico CHORUS Oh, Lord, Buffalo Creek Left here early this momin Oh, Lord, Buffalo Creek I wanna know did you give me

Now here I stand among the ruins All I can do is cry and pray And as I look down through the valley I think of another time I should'ue been "saved"

CHORUS.
Oh, Lord, Buffalo Creek!
Left here early this mornin'
Oh, Lord, Buffalo Creek!

This warnin'?

A story based on the Buffalo Creek, W. Va. Bood classites which occurred on the moment of Feb. 26, 1972. A man-made dam bufut on a mountain-side being no weak to hold the lake of values which some one of the bufut of the lake of values which sould remain the bufut of the lake of values which sould be lake of values of the lake of the lake of values of the lake of the lake of the lake of values of the lake of values of the lake of values of values of the lake of values o

Thanks to Brad Smith who played bells on "Buffalo Creek."

JESUS IS COMING SOON

PD 1942

Troublesome times are here Filling men's hearts with feat Freedom we all hold dear Now is at stake Humbling your hearts to God Saves from the chastering rod Seek the way pilgrims trod Christians awake

CHORUS

CHORDS

Jasus is coming soon

Moming or night or noon

Many will meet the groom

Trumpets will sound

All the dead shall rise

Righteous meet in the sky

Going where no one dos

Heavenward bound

Troubles will soon be o'er Happy forever more When we meet on that shor Free from all care Rising up in the skies Telling this world goodbye Homeward we then shall fly Glory to share

IORUS

Jesus is conting soon Morning or night or noon Many will meet the groom Trumpets will sound All the dead shall rise Righteous meet in the sky Going where no one dis-Homemarch bound

1 Thess 4 13 18

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99 TO 1 HOMELANDS ANGEL IN BLUE THE PRICE OF TIME

> WHAT'S TRUE HUMAN RADIO MOVIN' ON



PRICE OF TIME

Co-Produced by John Hawk and Dominic Camardella

MUSICIANS

Joe Benedett Vocals/Guitar/Harmonica

Pat Milliken

Bandy Cobb John Hawk John Hickman

Geoff Waara Scott Shiftett

Percussion

Synthesizers

Back-up Vocals Marcella Martinez Pat Milliken

Pauline Wilson Barbara Wood

Recorded and mixed at

Hawk Studios, Santa Barbara, California Engineered by John Hawk

"99 to 1" and "The Price of Time" at Sound Design, Santa Barbara, California Engineered by Dominic Camardella and Mike Harlow

Art Direction, Photography

and Cover Design Tobi November Art Assistance Robecca Evans, Linda West.

Charley Womak

Lithography Dot For Dot Litho

Mastered et Locetion Recording Service, Burbank, California All songs 1986 Joe Benedelt 99 to 1" and "The Price of Time" 1987 Joe Benedett

WildStar Records P O Box 21625 Santa Barbara, CA 93121

. . . .

Here's e letter for you About the days when I was immune Pushin't though the crazy scenes Fm havin' these dreams When I heer the music Letter the tree.

Give you e pert of me somethin' that you can keep I wish I could tell every body You belong to me You belong to me I know I want e lot

Your love is 99 to 1

it's the chences I telto meke you mine.
Years go by
'Till see a sign.
The chances I take
Don't ask why.
Well II you're lookin'
For love.
The adds are.
98 to 1.

I'm preyin' through this delkness
Hape you get the message I send.
The best is yet to come.
Touchin' you brings me back.
Puts me right on treck.
My love is runnin' hot.
Baby you're all the reason I've got.

Your love is 99 to 1

Here's e letter for you About the days when I was immune Pushin' through the crazy scenes I'm hevin' these dreams Havin' these dreams

HONELANOS

You try to give me e new name One you can understand Move me into place

Homelands—Homelands Revolution is here Homelands—Homelands

There are people dyln' at your too Penic everywhere in the afrect A bettle promises our victory The day that we work tree

. . . .

I see that we have come undone But there atn't nowhere to turn Baby I believe in freedom

Oh cell it whet you will I say it's a pack of lies One day you'll find the truth When you hear the prison crie

....,....

20110 41 1204

We ere on a long run Seerchin' for clues There is a mystery The Angol in Blue Her eyes burn like lire in an emerald see Hor lips are desire Her body excessy

Angel in Blue Where ere you tonight Oh so strong is my desli To dence with you Angel of mine Angel in Blue

Lookin' through e window into the city lights My imagination tilrs With new helights I go out walkin' Searchin' for her light The reiny streets at daybreat full this swine...It and tright

We were as one
You know it's oh so true
Litetimes ago
Beyond the sun
You are my angel
Where is my angel

Where is my angel
I've been outside for so long
Oh her presence in this world

Angel In Blue

Angel in Blue

THE PRICE OF TIME

May so well be anywhere tonight in here's so radical* no ordinary life Moments call to leap. Empty-shanded into the night. The wall's a picture of resistance Like us in this blazer or vistence. Controntelions are destiny. They say a man can got enything if he pays the

Price of time
Price of time—Price of time
Should you find yourself elone end or
Price of time—Price of time

I'm not the man in your megezine
Livin' down on the tracks
Honey when I come cleen
I'll be your manne's dream
See into my eyes.
No disguise
Driven by the wind
Fire rages inside

Price of time

Do you know Hove her Like my very own We'd talk of love end beauty Now I'm searchin' for a soul Using everything I know Try to make it home Tell me which way do we go I in not runnin' enywhere tonight Out there's so redicel Tryin' to survive Moments cell to leep Empty-hended into the tire And pay my

\$ \$

WHAT'S TRUE

whets true
Who's who
There's e tool
There's e tool
Thet you're livin' your life throug
All you want to do
is keep on breakin' the rules
I'm walkin' out tonight
Telkin' the blues

Whet's true Beby tell me Whet's true I've gotta know What's true

What's new
Where were you
You sey you're sate
But I don't believe it's true
All you want to do
Is keep on breekin' the rule
I'm walking out tonight

What's true Baby tell me What's true

This make believe
Toll me the truth
Or I'll say beby goodbye

I hate to say it But I think that the well is dry There's no way home I'm turnin' to stone Losin' myself

What's true
Baby tell me
Whot's true
Beg you hands and kneet
Whot's true
Baby baby pieose

HUMAN RADIO

lake you
On runs through
The dark spaces
Of your human radio
Contin' in foud and clee
You can talk

ech other own on the street ou were omehow tot like me il keop the best of the beckseet ou il be glad

On the human red/o Come on tune-in baby listen Human radio

See me eye to eye Don't look eway On my derlin' I'll drive on All night Until the light of dey

Passion
Thei's the name of the game
Illusion
The road to fortune and fame
Tune-in
You know where to find me
Someday girl
We'll be speakin' free

On the human

MOVIN ON

I've teken a lot of chences Teken a lot of fells Crossed e lot of women Had a tew close cells Meybe I'm right And maybe I'm wrong I've just got to keep movin. o

Movin' on I got to get what's mine Movin' on Girl gave me the sign

Don't esk me tor reasons Reasons for my rhymo I don't care about the money A man's gotta have a good time Meybe it's right And maybe it's wrong

fovin' on

Phat do you want me tor
ou know I'm gonne walk on
kut your doer
ust like I'm doin' tonight
Phat do you need me tor
ou know I can't be hanging out

ve taken a lot of chances laken a lot of talls Crossed a lot of wemen riad a few close calls daybe I'm right And maybe I'm wrong Yee just got to keep wown' on

ment our

B^g**TNIK**



the finale



SIDE ONE 1. File, File, and Fily Clothe A. Calhoon 2. Gold Duester 2. Gold Duester 2. Signer Live Stager Live A Consult Bill Vander A. Loyd Price Month Stadios A. Loyd Price James McGradio San Ling Almost Duester 2. Minoral Tail Vander Amery McGradio San Ling Almost Due Wish 2. Almost Due Wish 2. Almost Duester 3. Almost Duester 4. Almost Duester 5. Almost Duester 5. Almost Duester 6. Almost Duester 6. Almost Duester 6. Almost Duester 7. Almost Duester 8. Almost Duest

DOWNCHILD

A COLLECTION OF OUR BEST

SIDE TWO	
7. Dig Myself a Hole Arthur Crudup	
8. Let's Go Strollin' Don Walsh	4:00
9. Madison Blues Elmore James	2:51
10. Bring It On Homa Willia Dixon	2:54
11. One More Chance Don Whish	2:20
12. For Petes Sake Jane Vasey	4:08







John Capek was the producer of tracks 3 and 12, Bill Brysns and Don Walsh produced tracks 6 and 11. Bill Brysns and Alan Duffy produced all other tracks. All tracks were recorded at Toronto Sound Studios, and the Engineer was Tarry Brown.

Manufactured in the USA by Adelphi Records under license from Posterity Records/TCD, Canada bornshild is Don Walsh, load guiter, alide guiter and aurmonicum Risk Walsh and Tomy Flaim, vocate, Jane Jamp, keyboarder, Mika Boreter, bass guiter; Wayne Wilson, drums; Michael O'Connosil, trembones; lide, Walsh is the vocates on tracks 1, 8, 7, and 10; lele, Walsh and Tomy Flaim are the vocalities on stagger Land Tomy Flaim is the vocalities on tracks 1, 8, 8, 9, 9, 9, 100.

In some of the earlier forms of Downshild on this vessel, but theyon, Paul Gases and Cash Wall played oftens; Nat Abraham, Alm Warburton, Vis Wilson and Dare Woodward played asxophones; Bris Larsen, played tumests and Jim Wilson played tumests.

Photograph of the Hock, and Tony Flaim by Dave Smiley, Photograph of Mr. Downshild, Don Walsh, by Roger Fauscher. Front cover photo, design and art direction by Bart Schooles. Ratouching, Ray Surepson

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HOT TRACKS

BURNERS FROM COLUMBIA'S HOTTEST ALBUMS

Side 1

Atlanta Rhythm Section

Santana

The Sensitive Kind

Miles Davis Shout

Crystal Gayle
The Woman In Me

The Woman In Me Silver Condor

Carolina (Nobody's Right, Nobody's Wrong)

Deniece Williams

Side 2

Art Garfunkel

A Heart In New York

Gladys Knight & The Pips
If That'll Make You Happy

Blue Öyster Cult

Burnin' For You

Rachel Sweet
Then He Kissed Me /
Be My Baby

The Joe Perry Project

Play With Fire—It's Good For You

Demonstration—Not For Sale

AS 1293

NEW RELEASE SAMPLER

JANAURY - DJL1-2685 SIDE A



SIDE A

VICKIE SUE ROBINSON - Half & Half - APL1-2294

Cut - Jealousy

Vicki Sue Robinson is burning bright with energy of rhythm, hotter than ever on this her third album for RCA. She has become more versatile on this LP, incor-

porating ballads, rock and roll and driving R & B tunes.
DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING

PENETT - AFL1-2402

Cut - Auf Wiedersehen, Darro

Dr. Buzzard's Original Savannah Band

The infectious polyrhythms of Dr. Buzzard's Original Savannah bounce back strong, high and unpredictable on the follow-up to their unprecedented debut. "Dr. Buzzards Original Savannah Band Meets King Penett" once again presents a musical melting pot of styles derived from several generations of pop, from multi-lingual puns in the "Gigolo and I" to the scatting syncopations of "I'll Always Have a Smile for You." "An Organ Grinder's Tale crosses an oom-pah-pah waltz with Afro-Latin undercurrents. "Auf Wiedersehen, Darrio" is a crash Berlitz course in bop according to Dr. Buzzard. As a band, as vocalists, and as writers, Stony Browder, Jr., August Darnell, Mickey Sevilla, Andy Hernandez, and Cory Dave have risen to the task of turning their most imaginative fantasies into sound. The result is completely original music of breat subtlely, humor and intelligence. Always off-beat, but never off base,

have taken their "transistor madness" to new lengths on their latest album, and they promise to take any

one with a toe to tap along with them.

THE SCORPIONS - Taken By Force - APL1-2628

Cut - Steamrock Fever

"Taken by Force" is no-holds barred power-rock from the Scorpions, a band whose reputation as an important

new source of energy grows with each release. The razor

sharp guitar of Ulrich Roth and Rudolf Schenker cut through the group's most musical material ever with the precision of a surgeon's scalpel. Scorpions have graft-

precision of a surgeon's scalpel. Scorpions have grafted a new flair for harmony and melody onto the distinctive vocal gymnastics of Klaus Meine while maintaining

their consistently superior instrumental capability. VANGELIS - Spiral - APLI-2627

Cut - Dervish D.

This album represents a bold new step in a mixture of electronic, acoustic and percussion instrumentation. The genius of Vangelis is manifested here, by his complete versatility, composing, arranging and performing the entire album himself! Appropriately titled, "Spini" is an onward and outward extension of Vangelis' "root" classical beginnings winding through a continuous "creative loop" formulating a sound and musical style that can crity the categorized by complete is destined to destroy the usual taboos associated with electronic

interpretation. For those who haven't yet experienced the creativity of Vangelis, "Spiral" is certainly an excellent beginning or a natural continuation for those who already have!

VALENTINE - Valentine - APL1-2372

Cut- So Sad To Break Up

Valentine translates the spontaneous excitement of street corner harmonizing into an outstanding debut of contemporary love songs. Frank Stallone, Bob Tangrea, Jody Giambelluca, Pete Glassboro, and Bill Ring are all accomplished vocalists and writers, and their individual and collective performances lend diversity to their equally strong material. Valentine is five multi-talented individuals in harmony: their music has a pulse of persuasive emotion all its own.

VICKI SUE ROBINSON - Half & Half - APL1-2372 Cut - We Found Each Other



soul search it's cool





Produced and Mixed by Alan Douches

Engineered by Paul Joyce, John Rollo and Joe Saint

Recorded at Grand Slam Studies W. Orange, N.J.

Mustered by Bill Kipper at Masterdisk, N.Y.C.

Plated at Tracy-Val, Somerdale, N.J.

Pressed at Hub-Servall, Cranbury, N.J.

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All Selections Written by Tom Polman

- Cover Art by Carol Sears
- Photos by Jurgen Baum and Klaus Guinn
 - Music/B.M.I.





AN AMERICAN ANTHEM

We are blessed for the sun shines upon us We must be grateful we live how we do Be it doctors or lawyers or farmers All are free 'neath the red, white and blue Opportunity is always abounding Our golden door is opened up wide So let our voices be ever resounding And sing our song with conviction and pride

(Chorus)

We're a people who loves it's country We're a country who loves it's people We're a nation under God, indivisible With liberty and justice for all We're the United States of America

We've come a long way, there's a long way to go still

We're always searching for a better way
We're working hard and I know that we
will find solutions to the problems today
We choose our leaders to give us direction

To keep us steady and on the right track They sometimes error and when we do stumble

We always find a way to bounce right back

(Chorus)

Sometimes we badmouth her But we have right to It's our country We mustn't let anyone Tell us what to do That's when we draw the line That's when we draw the line We've got to draw the line, yeah (We'll draw the line now)

We live in times, highly explosive The whole world wants to detonate We must be strong, not be reclusive And prove we're leaders, first rate Let's show the world a better tomorrow Let's show the world a peaceful today Let's show the world there is no sorrow Living here in the U.S.; of A.

(Chorus)

@ 1983 Tender Records, 47 Carol Rd., Westfield, N.J. 07090 Steve made in Canada

SOUL SEARCH

When the wind blows
Do her loving words of kindness fall behind
When the lights close
Does her image seem much brighter in
in your mind

(Chorus)

Do you think of love Do you think of love Do you think of love or only her body

When the day breaks
Do the visions on your pillow fade away
When your heart aches
Do you feel that she is with you all the way

(Chorus)

Our love keeps the world in motion
Our love keeps the sun in the sky
Our love is as deep as the ocean
Our love will never die
Our love is as true as the universe
Our love is a smile and a kiss
Our love is a beautiful melody
Our love is all that there is

@ 1983 Tender Records, 47 Carol Rd., Westfield, N.J. 07090

IT'S COOL

My fathers on my case nearly all of the time It's cool, it's cool He treats me like a kid and not the man that Tm It's cool, it's cool I won't let it bother me, that's not my style Why should I have to out my natience

on trial
I'll shrug off the hassles and stick
with a smile

It's cool, it's cool

That it's cool, it's cool

My friends express concern, they don't know what I'm doin' I's cool, it's cool They say that my lifes just like a Pompeii ruin It's cool, it's cool what they think of me Someday they'll learn to let me be But they wouldn't be friends if they didn't see friends if

It's cool, it's cool
I know who I am
Things couldn't be any better
It's cool, it's cool
So please understand

So please understand
I'm doing the things that I want to
I'm living my life how I want to

4 '1983 Tender Records, 47 Carol Rd., Westfield, N.J. 07090



Elektra September Releases







NUGGETS

Original Artyfacts From The First Psychedelic Era (1965-1968)



SIDE ONE:

HARRY CHAPIN: "Sniper" 9:50

Is there anyone out there who still needs to be told about Harry Chapin? Chapin, who has already gained a reputation for writing detailed, and sometimes painful, story-songs, has taken this talent to the logical conclusion with "Sniper. An exceptionally complex lyric weaves the external details with the inner feelings of a man who climbs a tower with shotgun in hand to murder whoever comes into his range. The melody, equally intricate, chronicles the sniper's changes in mood from fear through anger to loneliness and despair. "Sniper" has an emotional power that will not soon be forgotten. From SNIPER AND OTHER LOVE SONGS, EKS-75042



LINDISFARNE: "Don't Ask Me" 3:35

DINGLY DELL is Lindisfarne's third album, and a joyous occasion all round. Taking a somewhat new direction, the group have become on record more of the exuberant rockers they are in concert, without losing their original qualities of musicality and a fair share of delightful nuttiness. "Don't Ask Me" was written by group member Rod Clements and is a prime exhibit of Lindisfarne's best qualities—new and old. EKS-75043

GOODTHUNDER: "Moonship" 2:46

Goodthunder is a quintet from Los Angeles, who are currently making their album debut under the guiding auspices of producer Paul Rothchild. For a brand new group, Goodthunder has already elicited a few rave reviews. E.g. Don Weller of the Honolulu Star-Bulletin stated after seeing them in performance, "It is apparent they are destined for some mighty big things, given more of the type of music they generated Saturday." "Moonship" is one of their quieter songs, albeit a bit on the eerie side. GOODTHUNDER. EKS-75041

ELECTRIC PRUNES: "I Had Too Much To Dream (Last Night)" 2:55

The next song you will be hearing has been taken from NUGGETS: Original Artyfacts from the First Psychedelic Era (1965-68), a compendium of punk-rock singles put together by Lenny Kaye. Lenny has this to say about the Prunes: "Originally from Seattle, the Prunes found their way to #11 on the national charts with this ditty in January of 1967. A calculatedly commercial organization, they would later have a follow-up hit and do the first religiously-oriented rock concept album, Mass in F Minor." 7E-2006

SIDE TWO:

LINDISFARNE: "All Fall Down" 3:45

This is the opening track from DINGLY DELL and was written by Alan Hull, who composed the lion's share of the songs. The album was produced by Bob Johnston, who performed the same chore for the group's FOG ON THE TYNE. Hull himself is pleased with this LP; "I really feel a bit proud about this album because it's better than anything that's come before." EKS-75043

GOODTHUNDER: "Sentries" 2:36

Goodthunder likes to point out that they do not play "rock and roll, but hard rock. Bizarre rock and we are getting more bizarre as we go along." As an example, here is "Sentries," 2:36 minutes of drive and heat, prefaced by a tiny slice of circus calliope music. EKS-75041

THE SEEDS: "Pushin' Too Hard" 3:03

Another song from the NUGGETS which is guaranteed to take you back to that wonderful time when we were just a bit younger and the Peppermint Lounge and Cheetah were in their first flower. Lenny Kaye notes: "One of the most important groups to come out of the Los Angeles area, the Seeds were in the unenviable position of watching their reputation move from that of a crack underground outfit to something akin to the dreaded tag of "teeny-booper," all because of a string of hits (of which "Pushin' Too Hard" was the biggest and best). Most of the group's success goes to manager Tim Hudson, who pushed the group's flower power aspect into nationwide success." 7E-2006

THE SHIP: "The Man" 3:06

The Ship, a group of five young men, was formed at the University of Illinois, where all of them were students. Each had been a solo performer on the local coffee house and mid-west college circuits. They turned into a group to perform the contemporary folk music journey that was written by Steve Melshenker and Steve Cowan. "The Man" is one song from a cycle of 11 which on album and in performance are sung without a break. THE SHIP: A Contemporary Folk Music Journey, EKS-75036

HARRY CHAPIN: "And the Baby Never Cries" 5:00

As a complete change from "Sniper," "And the Baby Never Cries" is a touching love song that concerns a musician and his relationship with a young woman who has a small baby. The musician "caught her on the rebound when I needed her the most." On this track, as well as the rest of the album, the fine piano is supplied by Harry's brother, Steve Chapin. EKS-75042

JOHANN HOFFMANN

Concerto for Mandolin and Orchestra in D Major Quartet for Mandolin, Violin, Viola, and Lute in F Major Gunther Piohler — violin Anton Baierle — viola Vinzenz Hladky — lute



VIENNA PRO MUSICA ORCHESTRA, VINZENZ HLADKY, CONDUCTOR

ELFRIEDE KUNSCHAK-MANDOLIN



Johann Hoffmann/Concerto for Mandolin and Orchestra in D Major (19:27 min.)
Quartet for Mandolin, Viola, & Lute in F Major (15:44 min.)
(Arranged by Vinzenz Handky)

Elfriede Kunschak, Mandolin; Gunther Pichler, Violin; Anton Baierle, Viola; Vinzenz Hladky, Lute Vienna Pro Musica Orchestra, Vinzenz Hladky, Conductor

The compositions presented herewith could be introduced as music for unusual instrumental combinations by a mysterious composer. The average concert-goer who was brought up with the chamber music and concerto literature of the classical and romantic schools may perhaps find this assortment somewhat eccentric. Naturally, the bills of fare offered in symphonic concerts-let alone on evenings of chamber music-do not include such items. The chances are that a tape recorder and a vibraphone appear more often on the concert stage than a mandolin. The orthodox music lover who adores Bach and Brahms will say, "Mandolins in a Neapolitan osteria; yes; but in concert hall: no." In rejecting the mandolin as unsuitable for the holy atmosphere of a concert hall, he conveniently forgets the employment of this instrument in Mahler's seventh and eighth symphonies and in Dag Lied you der Erde. The opera-goer will point to Don Giovanni or Verdi's Otello to prove the "respectability" of the man-

It is a fact that the mandolin enjoyed a great vogue in Vienna in the time of Mozart. Beethoven and Schubert -and Beethoven wrote a few pieces for mandolin. Two of his best friends, the violinist Wenzel Krumpholz and the cellist and conductor Vinzenz Hauschka, were splendid mandolinists. A sizable literature for this instrument came into being in this epoch. Dormant in libraries and archives for more than a century, this music is being removed from dusty shelves and made accessible by researchers for practical use in the homes, public performances and for recordings.

The mandolin is a relative of the mandola or mandora, the smallest individual of the lute family. Two types developed: the mandolino Milanese with six pairs of strings and the Neapolitan type with four pairs of strings tuned like the violin. Different standards of tuning were set in Padua, Genoa, Cremona, Florence, Siena, Rome and Sicily. The mandolino Neapolitano emerged as the most popular type and is often referred to as the "classical one." Mandolin making became an Italian specialty and some families, e.g. Vinaceo or Calace that cultivated this branch of instrument building, gained national acclaim comparable to the prestige of Erard and Plevel in

France, Broadwood in England or Steinway in America. The mandolin appeared in the orchestra pit of the lyric theater and in oratorios at the turn of the seventeenth century in the works by Marco Antonio Bononcini, Attilio Ariosti, Francesco Conti and Antonio Vivaldi, Conti (1682-1732), a virtuoso on the teorbo (bass lute) who had joined the imperial chapel in Vienna in 1701, employed the mandolin in the orntorio Il Gioreffo in solo passages over a unison of violins and violas. One of the most interesting examples of the use of the mandelin in the baroque was offered by Handel in Cleopatra's first aria in the oratorio Alexander Bulus, Here the mandolin appears in an ensemble comprised of strings, two obbligato celli, flutes, bassoons, harp and organ. Passing over the employment of the mandolin in English, French and Italian operas between 1764 (Almena by Thomas Augustine Arne) and 1778 (L'amant jalaux by Gretry) we come to the most famous cases of the employment of our instrument in operas of the classical period: in Paisiello's Il Barbiere di Siviglia (St. Petersburg, 1782), Snileri's

Targre (Paris, June 8, 1787) and Mozart's Don Giovanni (Prague, October 29, 1787). Incidentally, Mozart could not have known Salieri's opera, which reached Vienna two months later Although mandolin playing had reached a consider-

able degree of proficiency and even virtuosity in the first decades of the nineteenth century, Hector Berlioz de plored, in his famous Traité d'instrumentation (1843). that the mandolin had almost come into disuse so that the administration of the Paris opera faced a difficult situation for the production of Don Giovanni because there was no mandolinist available in Paris who was capable of providing the simple accompaniment in Don Giovanni's serenade (Act II). In Berlioz' days plucking of the violins or a guitar accompaniment were common substitutes for the mandolin in Mozart's score. He never would have dreamed of such difficulties, and in Prague he was superbly aided by Johann Baptist Kucharz, a fine organist, later conductor, and an accomplished mandolinist. If Berlioz had known the mandolin concertos by Vivaldi, Adolf Hasse (1699-1783) and Johann Nepomul-Hummel (1778-1837) he certainly would have seized upon them with alacrity to prove that mandolin playing was in a deplorable decline. We have no reason to regard Berlior' contention as exaggrerated in view of an event which occured in Paris in 1833.

François-Joseph Fétis, the compiler of the Biographie universelle des musiciens, discovered concertos for an ensemble consisting of harpsichord, lute, mandolin, viola d'amore and bass viola by Johann Strobach, published in 1698 in Prague. Determined to revive them, he formed a group of leading musicians in the French capital. For the mandolin part he turned to Fernando Sor (1778-1839). the celebrated guitar virtuoso, who, nonetheless, had to practice mandolin playing to meet the requirements of the Strobach piece. Summing up, the mandolin was not only the instrument of the plain people and of the street musicians who played in the osterie and trattorie; it was not only an indispensible attribute to the serenading lover, it had also acquired the status of an honorable instru-

ment in art music. Turning to our particular pieces, the question, "Who is Johann Hoffman?" presents itself with justification. This writer must udmit his inability to supply an enlightening and satisfactory answer. The most informative music dictionaries offer no help whatsoever. Only Robert Eitner's Biographisck-bibliographiscker Quellesicrikon provides us with a bit of information. We learn that Hoffman flourished in Vienna around the turn of the eighteenth century. The Viennese art dealer, Johann Trag, with whom Beethoven did business in his early Viennese years, pub-lished three mandolin duets by Hoffman in 1799. This surely can be taken as an indication that Hoffman had gained a respectable professional standing in the imperial residence. However, there is no documentary evidence available which would enlighten us us to where and when he was born and where and when he died and whether his first name was Johann or Giovanni. Since no less than four Johann Hoffmans were known to Eitner, he defined our man as Johann Hoffmann IV to make him distinguishable from his three namesakes who were German seventeenth century composers and organists.

This writer dares to advance the conjecture that Hoffman adopted the Italian first name in the belief that a Giovanni Hoffman might exercise a stronger appeal in the Viennese mandolinist community than the simple, common name of Johann. Leaving aside this immaterial question, we turn to his music, which is actually his artisic calling card. It discloses one important feature: Hoffman, who lived in Vienna in the classical period. assimilated some of its melodic and structural elements. His music was resurrected from the archive of the Gesellschaft der Musikfreunde (Society of Friends of Music) in Vienna which has a substantial amount of

The Concerto for Mandolin and Orchestra in D major adheres naturally to the three-movement structure of the classical concerto perfected by Mozart. Hoffman employs pairs of oboes and horns and the customary string body Formally speaking, the opening Allegro reveals the familiar concerto pattern with the double exposition, orchestral and solo, the development dominated by the mandolin, and the recapitulation. The thematic dualism of the sonata is evidenced in the orchestral exposition. Musically, we listen to the language of the period-and certain tunes and melodic formulas sound somewhat familiar.

mandolin literature in store.

It is a pleasant musical conversation, without emotional strains or tension. The composer discloses a more ambitious attitude in the Adagio, for the slow tempo creates a problem since the mandolin is not capable of producing sustained notes. Hoffman eleverly circumvents this dangerous cliff by assigning figurations and broken chords to the mandolin. Taking classical concertos (Mozart) as a model, Hoffman concludes the piece with a rondo which the mandolin opens. The rondo theme is stated five times. There is also an episode in minor. However, the clouds soon disappear, and serenity reigns in the end. Seen from the mandolinist's point of view, the concerto gives the soloist good opportunities to display the qualities of the instrument as well as his own proficiency.

Hoffman's Quartet for Mandolin, Violin, Viola and Lute in F Major (arranged by Vinzenz Hladky) pairs two bowed with two plucked instrument without a bass of a true low range. This combination insures a bright quality. When the violin and viola play pizzicato we find ourselves listening, actually, to quartet of plucked instruments. The piece introduces Hoffman as a good craftsman who expresses himself in the common musical language of his period in a pleasant manner, a language preferred by those Viennese circles which looked for their musical enjoyment to compositions not profound but nonetheless appealing and also casier to play than the creations of Haydn, Mozart and Beethoven. Hoffman was, no doubt, qualified to cater to this section of the musical comrequirements. Well constructed and devoid of contravein and is free of disturbing platitudes. Note the contrust between the minuet and trio, which is in minor. The technical and musical features discussed in connection with the Concerto also can be observed in the Quartet. It is a piece of fresh and pleasant music with a dose of Viennese gemütlichkeit to which many, after a day's hard work, are easily receptive.

De Joseph Reallystein

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ANDY Z & LESLIE

Opportunity Rocks
(and Rolls)



SIDE TWO SIDE ONE 1 Segue 3:23 1. CORPORATION 2:51 2 Bye Bye One Hit Wonder .. 3:19 2. LOVE IS HARD 3:24 3. SHE NEVER MARRIED 3. ATWAYS YOU..... 3:13 A BEATLE 3:27 4. RAPID CITY 2:11 4. GIRLS ARE FOREVER 2:43 5. Summer Songs 3:04 5. I STILL LOVE YOU 3:11 6. TALK ABOUT SUSAN 2:48 6 SOMEWHERE TONIGHT 3:40 7. STARS OUT TONIGHT ... 4:37

A CONTRACTOR OF THE PARTY OF TH

All songs written by Andy Zwerling, published by Snow Beach Inc.

All selections BMI and Harry Fox Agency

1990, Snow Beach Inc.

1981, Snow Beach Inc.

ACCOMPLICES

Louis Levin-keyboards, synthesizer

Boh Macklead and rhythm guitars, backing vocals
Joe Quinde-drums, percusion, guitars, backing vocals
Paul Socolow-bass guitar, backing vocals
Andy Zwerling-rhythm and twelve string guitar, lead and main backing vocals
Leislic Zwerling-lead and main backing vocals

Produced by Andy Zwerling and Paul Sociolow
Engineer and Production Assistance by Jeff Kratek, Assistant Engineer Lee Pomeranta
Recorded and Mixed Fall 1980, Winner 1981 at the Workshoppe, Douglaston, N.Y.
Mastered by Howard Weinberg at Musterdisk, N.Y.
Cover and Pressing PR Record Pressing, Wyandanch, N.Y.
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This album is dedicated.



I WONDER WHAT SHE'S DOING TONIGHT



SIDE ONE ROBERTA · LET ME BE · RHYTHM OF THE RAIN · LUCKY GUY · KATRINE · DON'T GO Side two a date with judy · a funny thing happened · butterfly · the beginning of the end · good night, my love, pleasant dreams · I wonder what she's doing tonight



I WONDER WHAT SHE'S DOING TONIGHT Arranged by Budle Chandler

THE MIGHTY HIT SOUND OF BARRY AND THE TAMERLANES



When "I Wonder What She's Doing Tonight" hit the airwaves, the reaction bounced up all across the country...in fact, all throughout the world (Barry And The Tamerlanes already are getting fan mail from such far away countries as Norway and Thailand). At record hops, on the airwaves, in record stores, anywhere today's music is heard and played, the reaction is immediate: here is the hit sound of the year.

The three young Californians who form Barry And The Tamerlanes are Barry DeVorzon (their leader) and his team mates, Terry Smith and Bodie Chandler. Terry and Bodie met while attending UCLA, and The Tamerlanes quickly joined up with Barry DeVorzon for this, their first song (and first hit) together.

Terry is currently co-starring with a hundred thousand other guys for Uncle Sam & Co., and has been getting weekend passes to record with Barry and Bodie. And as for the latter two. bd hBarry and Bodie are talented song writers, and have been successful, both together with other writers and on their own, in penning some of our most successful songs of late: "Hey Little One," "Dreamin," "The Last Leaf," "I Will Love You," "Treasure of Your Love," "Little Dancing Doll," and, of course, this album's title fune.

But it's this hit-studded album we're concerned with now, and "I Wonder What She's Doing Tonight" is filled with the hit sound, as even a quick glance over the song titles for these two sides can tell. For up-to-the-minute dancing and listening, you can't be in better company than with Barry And The Tamerlanes.









DOKING AT THE CLOCK



HOW COULD IND SO LOW AS TO LET MY ENOTIONS CONTROL ME SPITTING WORDS I DON'T

EVEN ASSISTED TO PROVE POINTS I KNOW ARE VOID AND IM LETTING THE SITUATION DONSUME ME AND IT NEVER DID ME ANY FUCKING GOOD YET DAY AFTER DAY, I DON'T DO THE THINGS I SHOULD, AND SOMETIMES ITS SO DIFFICULT TO GO WHAT IS RIGHT, AND PATIENCE IS SO SELDOM ATTAINED IN WAITING OUT THIS STORM THROUGH THE SEFVIND Y FINDLESS RAIN

NOT WORTH LIVING FOR AND THYSIN THESE WILLIAMSONS THE MONENT CAN BE SO DISCOURAGING HOW COULD INDO SO LOW AS TO THINK SHORT TERM WHEN THE FUTURE IS ALL THAT MATTERS I KNOW THE MISTAKES IVE MADE COULD LEAVE MY LIFE TO SIMPLY BE SHATTERED I LOOK BACK ON WHAT I SAID, AND I REALIZE REALLY FUCKED THINGS UP, ID GIVE ANYTHING ONLY TO REGAIN EVERY DUNCE OF YOUR LOST TRUST IF YOU'VE EVER WONGERED WHAT ITS LIKE TO LEIST DO EVERYTHING RIGHT TO LIVE UP TO STUPID EXPECTATIONS, TO NEVER DISAPPOINT IF YOU FEEL LIKE CIVING IT ALL UP, IF YOU FEEL LIKE LETTING IT ALL GO, REMEMBER THESE LAST FEW WORDS. AND THEN YOULL KNOW TO LET THE PAIN COMPLETELY PENETRATE AND THOUGH ITS SURE TO AREAK YOUR HEART IT WILL RIP YOUR SPIRIT OPEN AND REPORT A ARAND NEW START, IT WILL BREAK YOUR HEART, SPRIT TORN APART YESTERDAY IS MEANING LESS, TOMORROW IS EVERYTHING ILL LET MY OLD SPIRIT DIE, AND ILL LET ME NEW ONE SING ILL SPIT IN THE FACE OF MY PAST, BECAUSE IT DOESN'T REALLY MATTER ANYMORE I KNOW MEMORIES ARE ALL YOU HAVE BUT MINE AREN'T WORTH LIVING FOR THEYRE NOT

CENUINE A SONG OF CONSONANCE AROTHERMOOD IS WHAT KEPT THIS THING TOGETHERALTHOUGH WEVE HAD OUR NEGATIVE TIMES. THERES NOTHING A KIND, WE ALL KNOW WHO TRULY BELONGS HERE. AND FOR THOSE WHO DO THEIR MACKS WELL ALWAYS TAKE SHOW SOME RESPECT. AND YOUR GET IT MACK MIT HATH THEN YOU DESERVE ABSOLUTELY NOTHING WE SHOW OPEN ARMS, BUT ONLY TO THOSE WHO OTHER NO MATTER WHAT THIS WORLD THROWS IN OUR PATHS ILL TURN TO YOU AND YOU CAN TURN TO ME. ONE ON ONE OR ONE ON THREE, YOU CAN ALWAYS COUNT ON ME TO BRING FELLOWSHIP, TO THIS BLANK COMMUNITY, CONFIDE IN EACH OTHER, AND WE CAN SURVIVE/STRIVE, TOGETHER, AS AROTHERS

FOREVER HELD IN CONTEMPT SO WHAT IT COMES DOWN TO US, YOU DON'T CARE, EVERY WORD OF CONSOLATION, EVERY MINUTE OF FAKE CONFORT YOU CAVE LIES BROKEN IN THE CEPTHS OF MY HEART AND THE FURTHER YOU GO WITH THIS THE WORSE I FEEL ABOUT MYSELF FOR EVER THINKING THAT YOU WANTED THE BEST FOR ME. NOW I HAVE TO FACE EACH DAY WITHOUT THE SECURITY I FOUND IN YOU AND ITS

EVERY TEAR I SHED OVER YOU'S WILL SCREAM A WORD OF ANGUSH, AND YET NOTHING I SAY WILL YOU EVER HEAR. EVEN IF YOU DID YOU COULD NEVER KNOW WHAT YOU DID TO ME I CAN NO LONGER TRUST, AND MY HEART HAS HARDENED TO THE POINT OF MY DEATH SO LIQUESS YOU WON THE NATTLE BUT IN FIGHTING THE REST OF THIS WAR SO. THAT ILL NEVER SEE YOUR DECEIVING FACE AGAIN YOU HAVE TO FACE THE TRUTH. YOU'VE LOST IT ALL ONCE AGAINLONCE AGAINLIM DUTTING OFF ALL TIES, IT'S SAID AND DONE_SAID AND DONE

LET YOUR CONSCIENCE BE YOUR CUIDE SOMETIMES I HONDER IF YOU EVEN MELIEVE IN THE THINGS YOU SAY, MEDAUSE YOUR ACTIONS SURE DINT DEMONSTRATE THE THINGS YOU PREACH WE'VE REEN THROUGH THIS MANY TIMES BEFORE, AND EVERY TIME YOU TELL HE YOU'VE CHANGED I DOME TO SEE THAT ITS ALL JUST A LIE TELL ME WHAT YOUR PROBLEM IS CAUSE ITS REALLY STARTING TO GET TO WE WE CAN ALWAYS WORK TOGETHER TO SET THINGS STRAIGHT BUT IF YOU DON'T HELP ME. THEN I CAN'T HELP YOU ITS A MUTUAL PROCESS AND ITS ALL FOR YOUR GOOD. AND IF I CAN'T HELP YOU THEN SURELY NO ONE CAN, ITS NOT LINE YOU TO BE SO BOLD OVER SOMETHING THAT YOU KNOW ISN'T TRUE, BUT I QUESS THAT'S NEVER MATTERED TO YOU IN ANY OF YOUR OTHER ISSUES, WHY I ALWAYS BREAK MY BACK TO SUPPORT YOU I DON'T KNOW, YOULL STILL FALL BACK ON VILE THINGS, TO HIDE THE TRUTH IM DONE REING SPIT ON IM DONE REING STARRED IN THE RACK THIS HAS GOT TO CEASE IT HAS COT TO FAD THERES JUST NOTHING LEFT FOR ME TO HOPE FOR ITS AMAZING WHAT YOULL PUT YOURSELF THROUGH YOURE A SLAVE TO YOUR OWN INSECURITIES, I WOULD THINK YOU COULD HAVE NOTICED THAT BY NOW TAKE A STEP BACK AND REALIZE, YOU CAN'T POSSIBLY LIVE WITH OPEN EYES AND CO ON AS IF YOU DON'T KNOW WRONG FROM RIGHT TELL ME WHAT YOUR PROMEM IS DAILSE ITS REALLY STARTING TO GET TO ME WE CAN ALWAYS WORK TOGETHER TO SET THINGS STRAIGHT BUT IF YOU DON'T HELP ME THEN I CAN'T HELP YOU ITS A MUTUAL PROCESS AND ITS ALL FOR YOUR COOD AND IF I CAN'T HELP YOU THAN SURELY NO DIVE CAN. THIS CAN'T BE TRUE, IT'S NOT WORTH IT TO YOU BUT IS IT WORTH IT TO ME IT'S HARD TO SAY IT WITH COMPASSION EVERY TIME I LOOK AT YOU IN REMINDED JUST HOW MANY DAYS IVE WASTED EVERY TIME I LOCK AT YOU IM REMINDED JUST HOW MUCH OF MY EFFORT LEFT DEAD ITS RECOMING WAY TOO ROUTINE FOR ME NOW, TOO ROUTINE FOR ME TO EVEN CARE HOW YOU PULL THROUGH OR WHO WILL BE MITH YOU NOW.

LOOKING AT THE CLOCK LOOKING AT THE CLOCK I REALIZE THAT IVE BEEN HERE FOR HOURS, THINKING ABOUT THE PAST, AND ITS FILING MY MIND WITH RECRET I CAN'T SIT AROUND MOPING ABOUT BAD MEMORIES FROM THE DAYS THAT IVE ALREADY TAKEN THE TIME TO CHANCE TOWORKING A NEW DAY AND THE SUN IS CONC. MATTERS IS WHATS YET TO COME AND YOU CAN'T FORCET, WHAT'S DONE IS DONE WHEN WILL YOU LEARN TO LET THE STUPIN SHIT OF ITS ON TO FEEL A LITTLE DOWN BUT AIST NEVER LET IT SHOW WEVE ALL MADE MISTAKES IN THE PAST, AUT INF COT A MEVE COT TO WORK TO GET IT BACK ON TRACK, EACH DAY I WAKE UP, HOPING YOU'VE CHANGED, WE TRIED EVERYTHING, BUT YOURE STILL THE SAME, I HAVE FALLED DEEP DOWN INSIDE I KNOW THAT ALL HOPE IS LOST, I SAID ID BE HERE NO MATTER THE COST. BUT LOVE UP

THE BEST OF DAYS ... WITH EVERY LIFE COMES MANY HEAVY BURGENS. THAT'S JUST THE WAY IT IS, BUT NOTHING YOU SAY AND NOTHING YOU GO CAN MAKE IT ANY BETTER SO KEEP DRIVING ON DON'T LOOK BACK ONLY STRAIGHT AHEAD, AND MAYBE THEN YOU WILL REALIZE THAT THE PAST IS SET IN STONE, IT'S NEVER TOO LATE TO CHANGE WHATS YET TO COME AND LIVE LIFE TO ITS FULLEST. TAKE RISKS TO MAKE THINGS AFTER FOR YOURSELF AND THOSE YOU LOVE NUT KEEP IN MIND ALWAYS THINK ABOUT YOUR ACTIONS BEFORE YOU DO WHAT YOURE CONTEMPLATING ITS BEST TO JUST THINK IT THROUGH THINK ABOUT THE SITUATION, WOULD IT BENEFIT THOSE YOU LOVE WORST IS YO LET YOUR THOUGHTLESS REHAVOR SET OUT OF HAVE GRASE EVERY OPPORTUNITY THAT COMES YOUR WAY THAT COMES YOUR WAY IF YOU JUST LET IT GO, YOU COULD LOSE EVERYTHING YOU COULD LOSE EVERYTHING INF MADE MY SHARE OF HORRIBLE MISTAKES, BUT I ALSO UTILIZE WHAT SEEMS TO MAKE THINGS BETTER WE'VE ALL HAS OUR TINES OF UPS AND DOWNS BUT YOU CAN'T LET THAT GET IN THE WAY, OF HOW YOU LIVE YOUR LIFE IM CONC TO LIVE MY LIFE WHY GO I DO STUPID THINGS. I DO FOOLISH THINGS I JUST DON'T KNOW, THROUGH MY LIFE WE DONE SOME DRAZY DEEDS BUT I FEEL THAT I UD THE RIGHT THING

RECORDED SUMMER/FALL 2006 AT LAZY EYE STUDIOS ENCINEERED BY ARIAN MACKENTIE ART BY MIKE HOW AND LAYOUT BY MODULE MEDIA

AT HALFMAST THANKS JUSTIN TURNER, CHRIS GRIFFIN, MATT NEVERS JAMES MACHISSON ARETT IVES ALEX ANCELL ADDISON OWENS. ARIAN MACKENZIE ZAK AT WORDS OF WAR RECORDS AND ADAM AT GOODWILL RECORDS FOR GIVING US A CHANCE TO MAKE THIS HAPPEN, ANYONE WHO CONTRIBUTED CUEST OR GROUP VOCALS ON THIS RECORDING, ANYONE WHO CONTRIBUTED TO THE FUNDING OF THIS ALBUM. WE ARE INDEBTED TO YOU. BANDS WHO WEVE PLAYED WITH AND BANDS WHO WEVE RIPPED OFF PAST AND PRESENT, ANYONE RESPONSIBLE FOR LYRICAL MOTIVATION, 420, FTS

VISIT WORDS OF WAR RECORDS AT WWW.WORDSOFWARRECORDS.COM



IRON BUTTERFLY

Pare Flight





IRON BUTTERFLY

was formed by organist Doug Ingle and drummer Ron Bushy in San Diego, and by their second album they had the distinction of having the very first platinum-certified album for sales of over one million units. Everyone is familiar with the 17-minute onus "In-a-Gadda-da-Vida." but the unjustly neglected recordings included here are perhaps even stronger examples of Iron Butterfly's special mix of hard rock, classical overtones and psychedelica. The first disc features both sides of their first single, "Possession"/ 'Unconscious Power," written originally for the film Savage Seven, and the line-up is the original San Diego crew of Ingle, Bushy, gultarist Danny Weis, bassist Jerry Penrod and percussionist Darryl DeLoach. The second disc features a later, trimmer line-up of Ingle, Bushy, bassist Lee Dorman and quitarist Erik Brann. These rare tracks are. in every sense of the

word, "heavy,"

Record One

Possession (Doug Ingle)

Unconscious Power (Ingle-Weis-Bushy) Get Out Of My Life, Woman

Gentle As It May Seem

You Can't Win

So-Lo

(Ingle-DeLoach)

Look For The Sun

(Weis-Ingle-DeLoach)
Fields of Sun

(Ingle-DeLoach)
Stamped Ideas

iron Butterfly Theme

All songs published by Ten East-Cotillion BMI except where indicated. Record Two

In The Time Of Our Lives (Ingle-Bushy) Soul Experience

(Ingle-Bushy-Brann-Dorman)
Lonely Boy
(Doug Ingle)
Dedicated to Duneya West

Real Fright
(Ingle-Bushy-Brann)
in The Crowds

ur Lives it Must Be Love

(Doug Ingle) Her Favorite Style

Filled With Fear
(Doug Ingle)

Beida-Beast (Erik Brann)

All songs published by Cotillion-Ten East-Itasca 8MI

Record One:
Produced by Chairles Greene & Brian Stone
Produced by Chairles Greene & Brian Stone
After Ministration A Greene & Stone Production for York/Palas

All selections produced under license from Atlantic Recording Corp.
Professis released as Atlantic 50:33-227 and 30:33-200







HOT NEW SINGLE!!

Produced by MANNIE FRESH!!

STEP OUT MY FREE

With Featured Artist
SAMMY SAM • BABY D • BIG GEE







SIDE 2

2'10 LA TELESITA-LA VIEJA

- IN NOSTALGIA ABIERTA (Calchay - W. Ceias)
- 2'48 CARNAVAL DE HUMAHUAÇA X (Calchay - A.M. Garcia - Folk.)
- 2'45 SELVAS VIRGENES (Luzzi)
- 2'45 CARTA A BUENOS AIRES
- (Calchay Lambaré)
- 253 NORTE DE MI TERRITORIO (Calchay - H. Manzo)
- 210 ZAMBA GRIS Y GATO QUENERO



the poets of the revolution

sung by los calchakis



the poets of the revolution

sung by los calchakis

Sida A

- 1. Luz da amanacar
- Para un presidanta muarto 3. Racuardo
- 5. Soldado libra
- 6. Testamanto n. 1 / Isla negra
- 7. Cancion con todos

- 8. Plagaria dal labrador 9. Rostro da cobra 10. Destino da sombras 11. Cuando tanga la tiarra
- 12. Chila
 - 13. Clamor / Masa 14. La muralla



In 1965, when los Calchakis bagan making racords, thair aim was to meka known in Franca, where they also decided to live, and in Europe, the instrumental music of the Andes. Fourteen LPs, a Gold Record end many other honors including the « Grand Prix dall'Academia Charles Cros ». are testimony to their complete dedication of purpose.

In the moment, however, that los Calchakis decided to « sing » tha songs of contemporary South America, discarding those which were simply commarcial, they were confronted with making a particular choice. The songs of thair continant express sentimants and ideas through their taxts which are quite varied and can be roughly divided into threa different groups: - songs of love and happiness

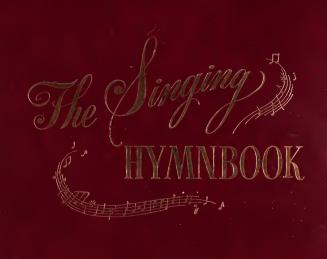
songs which raffact the customs and philosophical thoughts of the South Ame-

- songs of protest, among which some spaak of the problams and everydey difficulties of life and others of a specific political involvement.

Los Calchakis' choice was for those songs which express the stark reality and hardships of their continent: the songs which express the soul of their people through a language of contemporary poetry. And in putting togather this anthology, they always bora in mind the diversity of their own. various ideas, because they are convinced that an artist must express himself through means that are truly his.

The poems comprising this recording have been written both by artists who are world famous like Pablo Neruda, Nicolas Guillen and Cesar Vallaio and by artists known only in their own countries - or evan unknown poets.

The music, equal in importance to the text, is in the service of the words, sustaining tham, caressing tham, suddanly abendoning tham in order to emerge alone from the hollow of a fluta or from the strings of a quitar, only to return and take rafuge forevar in the shadow of the postry.







Hight to Fantasy Avon has dreamed up a fragrance introduction

Avon has dreamed up a fragrance introduction so fantastic the plans must remain a secret until your Campaign 22 Sales Meeting.

What we can reveal,
we're saying with music...

Side 1

Fantasy Overture

As you listen, dream your dream of a rich opportunity, of fabulous prizes, of the most successful fragrance introduction ever. Your dreams can and will come true!

Side 2

Music to Order Inches By

Listen—it's beautiful! But the fantasy fragrance is even more beautiful. Don't dream of letting even one woman in your Territory miss it. "Inch" them all—for the fragrance sales you dream of in Campaign 23.

Order Inches NOW on your Campaign 21 Purchase Order!

More music to your ears—at your Campaign 22 Sales Meeting you'll hear all about the fantasy fragrance and the fantastic rewards that can be yours.

Be sure you're there!

NANCY «

SINGS FOR THE PRISONERS OF WAR AND THEIR FAMILIES



NANCY W

SINGS FOR THE PRISONERS OF WAR AND THEIR FAMILIES



Dance CHICKEN
The DELIGHT

ring-a-ding

INSTRUCTIONS ON REVERSE SID

DELICIOUS HOT DINNERS

CHICKEN . SHRIMP . RIB

• FISH DINNERS (Complete Regular Dinners • and 99'er Dinners cooked to your order and DELIVERED FREE and 99

Ask about our Buckets
O'Chicken (Shrimp, Rib, Fish
Buckets, too) and Buffet-Pak
for parties and picnics







アラビアの砂漠に夢と消えた幻想と冒険の物語「アラビ アン・ナイト」の世界が、今ふたたびボップなディスコ・サ ウンドにのって胜ったという不思議なお話/

今年はトロヒカル・フームとやらで、レケエやサンバか 大流行。でも、あの「ジンギスカン」のヒーグ・ヒート以 来、ディスコ・ファンの間でにわかに注目を集めているの かオリエンタル・ムード漂う音作りなのです。アラビア風 というか中央アジア風というか、それともヘルシャ風とい うのでしょうか、その妖しけな魅力に誰もが感じてしまっ ているわけ。今の中近東にティスコティ・クがあるのかど うかは知らないけれど、もしあったらそこに集まる人達は 民族衣装も鮮かに、女の子はチャドルで顔を隠してフィー バー1. ているのかな、きっと毎日が仮装舞踏会のようで染 しいでしょうね、それとも砂漠の真ん中で、地平線にスヒ 一カーを並べてティスコ・バーティーを開いた方かも」と 楽しいかな。ともかく、そんな無限に広がる夢に僕達を駆 り立ててくれるのがこの「**アリババ」**なのです、そう、あ カ アラビアン・ナイト に出てくる アリババと40人の盗 賊」の主人公、人が良くて誰にでも好かれるアリババ君が 今ティスコでも大モテ、すでにヨーローハではかなりのヒ トを記録しています。

ますは早速レコードに針を落として……"Open Sesame!" ひらーけ ごま!

この間来目したエイミー・スチュアートのXs.1 ヒートレイン・カード。を思わせる印象的なイントロ。1960年代初期のオールティーズ・ボーブ風な楽しさもそのままに、流れるディスコ・ビートに心もウキウキ 途中で聞かれるオリエンタルなメロティーも魅力的な、本当に楽しいボーブ・ディスコ・ヒート。それが「アリババ」なのです。
残念ながらこの曲を演奏しているイージー・コネクション

については、一切インフォメーションが届いておらず想像 像にまかせるしかありませんか、近いうちに砂塵を巻き上 げてその正体を明らかにしてくれることでしょう

P.S. なお、当レコードの類以品にはくれくれも気をつけて下さい。やっと見つけたオアシスが実は蜃気楼だったなんてことにならない様に御用心/

[1979. 10. 1. 渡辺 實]

ALI BABA

I had a dream last night
I dreamt that I made a trip to Venus
Stars were shining bright
The world appeared in four dimensions

- *I was holding hands with you My fantasy was through But then I found the right direction Flying on my magic carpet
- **Ali Bab, Ali Bab, Ali Bab, Ali Bab Ali Bab, Ali Bab (Repeat)

The morning brought the light And then I found my dream had ended Nothing here was right I still believe in my invention

- (*Repeat)
- (**Repeat and fade)



大 AKURA INABA-KISARA 近況 ® AKURA IN

RISARAGIKO KIN

¥600



聚──因幡 晃 AKIRA INABA

女口月 洁川(きさらぎこ)KISARAGIKO

近況(きんきょう)KINKYO

如月湖(きさらぎこ) 因幡 晃作詩・作曲/萩田光雄編曲

春まだ遅い 如月の湖にやって来たよ 雪の季節に来てみたいと 君が言ってたとおり こんかちっぽけか 写真にかった君がけれど

寒くないかい ほら見えるかい 懐かしい湖が 女の涙で出来たそうな 悲しい湖の伝説 むじゃきな君が涙をため もしも 私が死んだら 誰もいないこの湖に 写真をそっと流して..........

者がおどけて ボーズをとった木の下に 字の間から 山つつじが顔を出してるね こんな小さな花も 一生懸命生きているのに どうして君は死んでしまったの 僕を一人残して

遊くり返し

ばかな事

近況(きんきょう) 因幡 晃作詩・作曲/ 萩田光雄編曲

また私の悪い籍 心配性だから あなたの身のまわりが気になる 独り暮しになった今 なれない水仕事や 食事の後始末はどうしてる

いつもそんな心配しているの 離れて暮すことが どんなに辛いものか いつかあなたが言った 必ず迎えに行くと だから耐えてゆくわ

また私の悪い癖 心配性だから あなたの身のまわりが気になる



SIDE A 1. フィザミネリのよった 2.はたるい朝 3.あらたどろえ 4. 接逸 ペン・中の道 5. まとり接

─絶賛発売中─ 25:3H 1

「静炎」 1年の沈黙の意味を世に問う 愛の大作//

> SIDE B 1. 如月 調 ハ・ハコ 2. これか最後 3. わかれまざわ 4. 似合いすぎを悪しこ 5. 近況 メ ハ・



FEATURING TONY HARRINGTON



PRODUCED BY TONY HARRINGTON & DOUG KUPPER ATTHE TAPEWORKS 770 Maple Ave., Hartford, CT 06114 WORDS/MUSIC MIKE HARRIS FOR KHARI PRODUCTIONS ARRANGEMENT JOE GRIECO

All songs performed by Tony Harrington

Lile of the City

Stor Spongled Bonner (LIVE)

O' Canada

Musicions:

Joe Grieco Keyboards & Background Vocals Otha Stokes Saxaphone Bill Lettang Drum Programming Tony Harrington Lead & Background Vocals Silver Sargeant Background Vocals Patricia Thompson Background Vocals

Special Thanks To:

Mom Dorothi & Tony II Tony Carbone

Doug Kupper Joe Grieco

The Hartford Whalers Hockey Club Greater Hartford Business Development Center

Rahni Harris Thryller I Productions

Ron Scalise Leslie

"Light of the City" Design by Walter "Rap" Bailey Cover Design by Madeleine Adam-Keams

TOP

25155

<u>"Boots"</u> by Ray Bohn

BREAK

Circle left I hear these boots a walkin'.
Half way 'round and you go left allemande.
Right and left grand I wanta' tell you somethin'.
Swing your partner promenade we're on the way.
These boots were made for walkin', don't play the waitin' game.
One of these days these boots are gonna dance me right away—,—,—.

FIGURE:

Allemande the corner, then swing the gal you know.

Hd (Sd) two couples do a do sa do. -,-,-.

Swing thru and then, spin the top, my friend.

Find the corner, swing and then you promenade.

*These boots were made for walkin', I mean just what I say.

One of these days these boots are gonna dance me right away!-,-,-.

Sequence: Break, Fig. Twice Hds. Break. Fig Twice sds. Break & Tag.

Tag: One of these days those are gonna dance me right away.

Alternate figure: (easy)

Hd (Sd) two couples a right and left thru, you turn 'em. Star thru, pass thru go right and left thru. Dive thru, square thru 3/4, round I say. Swing the corner promenade, we're on the way!

*Patter same as above.

Challenge figure: (or, I dare you!)

(4 face 1) (3 face 2)
1 face 4 — 2 face 3 — four ladies roll away.
Pass thru, round off, and clover in —,—,—.
Pair off, peel the deal, here do sa do, for real.
Cross trail, swing the corner promenade.

^{*}Patter, same as above.

"CHARLESTON GAL"

CALLER: BOB AUGUSTIN, NEW ORLEANS, IA. MUSIC BY: THE SHANNONAIRES

WEGORD: LORE #1114

INTRO: BREAK; ENDING:

JOIN UP HANDS, MAKE A BIG RING, CIRCLE LEFT AND HEAR ME SING REVERSE BACK ALONG IN SINGLE FILE GIRLS STEPE OUT, TAKE A BACKFRACK, TWICE AROUND YOU DON'T LOOK BACK SECOND TIME YOU MEET YOU BOX THE GHAT . FULL HER BY ALLEMANDE YOUR CORNER, DO SI DO YOUR OWN ALLEMANDE JUST ONCE AGAIN, FROMENADE AROUND THE TOWN SHE'S SO CUTE, WHAT A BRAUTE, RUFTI TUITI TOOT MY EVERLOVI UT GHARTESPON GAL.

FIGURE:

FIRST AND THEND LEAD TO THE RIGHT AND CIRCLE UP FOUR AND MAKE A LINE WITHOUT A STOP YOU DO THE RIGHT AND LEFT THIN, SAME TWO YOU MAKE A RIGHT HAND STAR, ONCE AROUND BUT NOT TOO FAR BACK RIGHT OUT AND CIRCLE ROUND THE RING SIDE TWO COUPLES STAR THEN, PASS THRU AND SWING SWLIT THAT CORNER GAL AROUND, PROMEMODE GO ROUND THE TOWN OH AIN'T SHE SWEET, AIN'T SHE SWELL, OH BARY WHAT A RELLE MY EVERLOW IN CHARLESON GAL.



GANDALF TO ANOTHER HORIZON

STEREO



- 1. March Of No Reason (H. Strobl) 7:17
- Natural Forces Getting Out Of Control 10:16
- Requiem For A Planet 5:14 Komponist: H. Strobl. Producer Credits: Gandalf.

P 1982 WEA Music GesmbH

24.0074-1

Co. Party Clare Processes Sus Autorisation Reserved Served Information Reserved Information Reserved Information I

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TOUS DROITS DU PRODUCTEUR PHONOGRAP URHEBER- UND LEISTUNGSSCHUTZIRECHTE OF RIGHTS THE PRODUCER



GANDALF TO ANOTHER HORIZON

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE V. STEREO

URHEBER- UND LEISTUNGSSCHUTTRECHTE OF RIGHTS

THE PRODUCER



- 1. Flight Of The Crystal Ships 4:32
- 2. To Another Horizon
 - a) The Divine Message 2:20
 - b) Change Of Consciousness 5:54 c) Creation Of A New World 3:29
- 3. Cosmic Balance 4:40 4. Peace Without End 4:58

Komponist: H. Strobl.

Producer Credits: Gandalf. P 1982 WEA Music GesmbH

24.0074-1

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THE MOSS MUSIC GROUP, INC., New York, N.

and other SPACE THEMES

Geoff Love &-His Orchestra

eautiful usic

SIDE 1



MMG B-702 (MMG B-702-A) 18:54 Min. STEREO ®1978

- 1. Main Title from Star Wars 3:15
- 2. *U.F.O.* 2:36
- 3. Theme from $Star\ Trek 2:54$

4. Barbarella — 2:45
5. Space 1999 — 2:31
6. Also Sprach Zarathustra
from 2001 — 4:34

Inauthorized duplication is a violation of applicable

THE MOSS MUSIC GROUP, INC., New York, N. A.

and other **SPACE THEMES**

Geoff Love & His Orchestra



SIDE 2



MMG B-702 (MMG B-702-B)

25:09 Min. STEREO

D1978

- 1. March from Things To Come 3:53
- Thunderbirds ~ 3:14_
- 3. Princess Leia's Theme from Star Wars 4:22
- 4. Dr. Who 2:21

5. When Worlds Collide — 3:25
6. Mars, Bringer of War (Quatermass)
from Holst: The Planets— 7:35

nauthorized duplication is a violation of applicable.

BLACK FAMILY RECORDS



0007



Side 1

BLACK FAMILY DAY

Bazaar

May 27, 1974

words by Minister Louis Farrakhan National Representative of The Honorable Elijah Muhammad

> Produced and distributed by "7 SPEECHES," P.O. Box 2231 Astoria, N.Y. 11102

> > © 1974 ''7 SPEECHES'

BLACK FAMILY RECORDS



0007



Side 2

BLACK FAMILY DAY

Bazaar May 27, 1974

words by Minister Louis Farrakhari National Representative of The Honorable Elijah Muhammad

> Produced and distributed by "7 SPEECHES," P.O. Box 2231 Astoria, N.Y. 11102

> > © 1974 ''7.SPEECHES''



THE NAUTILUS UNDER THE NORTH POLE

COMMANDER WILLIAM R. ANDERSON, USN COMMANDING OFFICER

CP 701

(CP 701-A)



Side 1

Produced by Herb Shriner

Narration written by James Dugan Music by Yves Baudrier from the Sound Track of "THE SILENT WORLD" by Jacques-Yves Cousteau Associate Producer: Roger Caras Supervising Editor: James Barclay Music Editor: Hecky Krasnow

COLUMBIA PICTURES COMMANDES TOTAL N. F. HILLY H. S. A. 331/3 LONG PLAY



THE NAUTILUS UNDER THE NORTH POLE

COMMANDER WILLIAM R. ANDERSON, USN COMMANDING OFFICER

CP 701

(CP 701-B)



Side 2

Produced by Herb Shriner

Narration written by James Dugan Music by Yves Baudrier from the Sound Track of "THE SILENT WORLD" by Jacques-Yves Cousteau Associate Producer: Roger Caras Supervising Editor: James Barclay Music Editor: Hecky Krasnow

COLUMBIA SIGNAL PARTY OF THE PA 331/3 LONG PLAY



BROTHER MAZE JACKSON

BSLP 124A



Side One

"The One Sign Left To Be
Fulfilled"
(Part 1)

Cherotee Album Corporation Fairmount. Georgia



BROTHER MAZE JACKSON

BSLP 124B



Side Two

"The One Sign Left To Be Fulfilled" (Conclusion)

Cherotee Album Corporation Fairmount, Georgia

TONY P feat. VEC-

SIDE A: 1 - AL RITMO DEL TRIBAL







TNO004-12





SIDE B: 2 - ELECTRICA SALSA

Produced By: Antonio Palmieri, Marco Palmieri, Mario Palmieri, Yesenia Bordas (C) & (P) 2001 Total Music Distributors, Inc. Ph: (954) 630 0717 Fax: (954) 630 0718 e-mail: totalmus@aol.com / totalmusic@cantv.net

MADE IN USA

JOE TEX LIVE AND LIVELY

ATLANTIC •



SIDE



- 1. SHOW ME loe Tex
- 2. DO RIGHT WOMAN DO RIGHT MAN Dan Penn-Chips Moman
- 3. GET OUT OF MY LIFE, WOMAN Allen Toussaint
- 4. WOODEN SPOON loe Tex
- 5. THAT'S LIFE Kelly Gordon-Dean Kay

(A-12681)

JOE TEX LIVE AND LIVELY

1. LOVE IS A HURTIN' THING Ben Raleigh-Dave Linden

ATLANTIC







- 2. DON'T GIVE UP loe Tex
- 3. A WOMAN'S HANDS
 Joe Tex
- 4. YOU'RE GONNA THANK ME, WOMAN Joe Tex
- 5. PAPA WAS, TOO Joe Tex
- 6. SKINNY LEGS AND ALL Joe Tex

(A-12682)



WITR Radio 61

33^{1/3} RPM



ONE

This Side

ARG. IN U.S.A. ST ENATONE DEERFIELD.

WITR Radio 61

TWO



331/3 RPM

That Side

AAO, W.C. S. A. DEERFIELD, ILLINO

WITR SECOND ALBUM

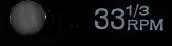


331/3 RPM

side one

AND ALCO DEERFIELD, ILLIE

WITR SECOND ALBUM



side two

ARS IN U.S.A. BY EVATORE









COMBO STUDIO '72

STEREO/MONO

Side A

MLP 7821

Stemra P 78

1. LIEFDE IS NIET MAAR EEN WOORD (Peter Janssens/
Petro Marais) 2'18- 2. EENS KOMT DE TIJD
(Peter Janssens/P. Marais) 1'44- 3. ELKANDER TE
AANVAARDEN (Trad:/Baronita/C.M. de Vries) 2'47
4. HARACHAMAN HU YSLACH LANU
(Rami Bar-Niv/Rami Bar-Niv) 3'30- 5. A FREQUENT
LOOSER (mondharmonika solo)
(Arpad Mazurel/Cees Sier) 4'28
5. INTRO (Harold & Harry Visser.) 2'27

COMBO STUDIO '72

STEREO/MONO

Side B



MLP 7821

Stemra P 78

1. ANGSTEN (Peter Janssens/Petro Marais) 2'36

1. ANGSTEN (Peter Janssens/Petro Marais) 230
2. DROMEN (Peter Janssens/Petro Marais) 3'30
3. SHIRA LASHEM (Shimon Kushnir) 2'45
4. CHANCE (Arpad Mazurel/Cees Sier) 3'42
5. HUMAN WRECK (Peter van Dijk/
Cees Sier) 3'15
6. STUPID RATS (Lex Blom/
Cees Sier) 2'16

Cees Sier) 2'16

FAITH IN ACTION

THE MIRACLE MINISTRY OF R. G. HARDY

FAITH 103-A 828 William St. Baltimore, Md. 21230



Religious Custom
High Fidelity

INVASION FROM ANOTHER WORLD

A SERMON BY

R. G. HARDY

FAITH IN ACTION

THE MIRACLE MINISTRY OF R. G. HARDY

FAITH 103-B 828 William St. Baltimore, Md. 21230



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INVASION FROM ANOTHER WORLD

- Continued - A SERMON BY

R. G. HARDY

MUSIC OF MANY LANDS REQUEST RECORDS

THE FINEST IN INTERNATIONAL SOUND

FERNANDA MARIA The Queen of Fado

SRLP 8047 SIDE 1



Pleasant Music Publ. Corp. (ASCAP)

FERNANDA MARIA with guitar ensemble



MUSIC OF MANY LANDS

REQUEST RECORDS

THE FINEST IN INTERNATIONAL SOUND

FERNANDA MARIA The Queen of Fado

SRLP 8047 SIDE 2



Pleasant Music Publ. Corp. (ASCAP)

3. EONDA DA MADRACA 4: UB

4. RONDA DA MADRACA - 4: UB

5. A ROSA DA MADRACA - 4: UB

6. RUA DO CAPELAO - 4: UB

FERNANDA MARIA with guitar ensemble

FERNANDA MARIA with guitar ensemble

ORDS FT. LAUDERD M.E. IV





KOMA

SIDE 1



TAK 7079

Maddy Prior Changing Winds

- 1. To Have And To Hold 4:00
- 2. Pity The Poor Night Porter 4:00
- 3. Bloomers 2:57
- 4. *Accappella Stella 1:43
- 5. Canals 5:25

Published by Adonia Music Ltd./Red Admiral Music Inc (BMI)

Except *Joe Dogg Music Ltd. Produced by DAVY ROHL

P 1980 Takoma Records

Distributed by Chrysalis Records, Inc.



IAKOMA

SIDE 2



TAK 7079

Maddy Prior Changing Winds

- 1. The Sovereign Prince 8:35
- 2. Ali Baba 2:50
 - 3. *The Mountain 3:35
- 4. In Fighting 3:18
- 5. Another Drink 3:20

Published by Adonia Music Ltd./Red Admiral Music Inc. (BMI) Except *Joe Dogg Music Ltd. Produced by DAVY ROHL P 1980 Takoma Records

Distributed by Chrysalis Records, Inc.



GEMA

CLUB SONDERAUFLAGE



6348 694 134 A (171 002 A)

HUMBA À GOGO

(Potpourri)

- 1. Trink, Brüderlein, trink · Du, du liegst mir im Herzen Jetzt trink'n ma noch a Flascherl Wein
- 2. Heut' komm'n die Engerln auf Urlaub nach Wien Kleine Mädchen müssen schlafen geh'n · Muss i denn
- 3. O du wunderschöner deutscher Rhein Ich kab mein Herz
 - 4. Bummel Petrus · Immer an der Wand 'ang Oh, Susanna (Trink'n wir noch'n Tröpfd en)

 James Last Band

 Angolyterstanders Seanos 38 31 HO 38 TUNHO SERVICE SERV









JAMEEL FELCONE Jumpin Off

Copyright 2002



Side A

UNDISPUTED RECORDS, INC

1. Jumpin Off (4:17) 2. Jumpin Off (Inst. w/Hook) (3:49) 3. Jumpin (Instrumental) (4:00)

Written & performed by JAMEEL FELCONE, Felcone Publishing (ASCAP)

Co-Produced by Sean Banks and Charles Williams Recorded at Plan B Studios, Baltimore, MD Distributed by Undisputed Records, Inc. www.undisputedrecords.com

Unauthorized Duplication is a violation of applicable laws.

Contact 1-877-423-0004

URJF802



JAMEEL FELCONE Let's Go

Copyright 2002



Side B

UNDISPUTED RECORDS, INC

1. Let's Go (Clean) (3:57)

2. Let's Go (Dirty) (3:56)

3. Let's Go (Instrumental) (4:02)

Written & performed by JAMEEL FELCONE, Felcone Publishing (ASCAP)
Co-Produced by Sean Banks and Charles Williams
Recorded at Plan B Studios, Baltimore, MD
Distributed by Undisputed Records, Inc.
www.undisputedrecords.com

Unauthorized Duplication is a violation of applicable laws.

Contact 1-877-423-0004

URJF802

"BAMBOO LE BAMBOO LE BAMBO



LOGO SIDE : CLONE

THIS SIDE: CARNIVAL BUFFOON

As by Yuri Wesseling

Alished by Alaska Swimming Gear

Contacts/DJ bookings

Contacts/DJ bookings

Contacts/DJ bookings

SERVENT AND COPYING OF THIS RECORD AND HOLING OF THIS RECORD AND LABOR THIS RECORD AND L

G STRANGE OF SHARE OF THE STREET OF THE STRE



FOR PROMOTIONAL USE ONLY/NOT FOR SALE

HORACE BROWN

STEREO 33 1/3 RPM



374631430-1 SIDE A

"WHY WHY WHY"

1. Radio Edit (3:47)
2. Radio Version (4:08)
3. Instrumental (4:56)

Lyrics by Horace Brown, Music by Chad Elliott, James Wright, Horace Brown
PRODUCED BY CHAD ELLIOTT FOR AMBUSH MUSIC GROUP, INC.
Zomba Songs Inc./Horace Brown Music (BMI)/Back To Da Getto/PolyGram International Publishing (ASCAP)
EXECUTIVE PRODUCERS: ANDRE HARRELL, LEWIS TILLMAN, EDWARD (EDDIE F.) FERRELL
ASR DIFFECTION: LeWIS TILIMAN.

LP Version appears on the forthcoming Horace Brown self-titled CD & Cassette 314530625-2/4

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HORACE BROWN

STEREO 33 1/3 RPM



374631430-1 SIDE B

"THINGS WE DO FOR LOVE"

1. LP Version (4:57)

2. Instrumental (4:53)

3. A cappella (4:49)

Lyrics by Horace Brown / Music by Edward (Eddle F.) Ferrell & Tim Shider PRODUCED BY EDWARD (EDDIE F.) FERRELL FOR UNTOUCHABLES ENTERTAINMENT Zomba Songs Inc./Horace Brown Music (BMI)/Frank Nitry Music/Ness, Nitry & Capone/Warner Chappell Music, Inc. (ASCAP)

EXECUTIVE PRODUCERS: ANDRE HARRELL, LEWIS TILLMAN, EDWARD (EDDIE F.) FERRELL
A&R Direction: Lewis Tillman

LP Version appears on the forthcoming Horace Brown self-titled CD & Cassette 314530625-2/4

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STEREO

M.Ltd. 4.MCA.M.Ltd.5 Chappell-Morris 6.World Wide M./K. P.M./EMI.M.



Made in England



ALONIS OF THE PRODUCER AND OF THE OWNER OF THE

AS I LOVE YOU

3. HOW ABOUT YOU (Freed/Lane) 4. AS I LOVE YOU (Livingstone/Evans) 5. BANANA BOAT SONG (Darling/Carey/Arkin) 6. GYPSY IN MY SOUL

SHIRLEY BASSEY



MONTS OF THE PRODUCER AND OF THE OWN 1.Lakeview M.Ltd. 2.Good M 6.Dash M. Ltd. 7. Lawrence





AS I LOVE YOU

1. KISS ME HONEY HONEY KISS ME (Timothy/Julien) 2. YOU, YOU ROMEO (Elton) 3. PUH-LEEZE MISTER BROWN (Raye De Paul) 4. BURN MY CANDLE Washington) 7. STORMY WEATHER (Koehler Arlen)

SHIRLEY BASSEY



Line Concerta

33% RPM



STEREO

SIDE ONE

ALL RIGHTS RESERVED

Great

Live Concerts

33% RPM



STELLEO

SIDE TWO

ALL RIGHTS RESERVED

Great Live Concerts

33% RPM



STEREO

SIDE THREE

ALL WRONGS REVERSED

Great Live Concerts

33% RPM



STEREO

SIDE FOUR

ALL RIGHTS RESERVED

ALL WRONGS REVERSED

CES - 106 THESAURUS 1680 HANK SNOW

SIDE 1

- 1. THE SUN HAS GONE DOWN ON OUR LOVE
- 2. I WALK ALONE
- 3. OLD SHEP
- 4. MISSISSIPPI RIVER BLUES
- 5. LINDA LOU

CES - 106 THESAURUS 1680 HANK SNOW



SIDE 2

- 1. MY GOOD GAL'S GONE
- 2. BREEZE
- 3. THIS COLD WAR WITH YOU
- 4. I LOVE YOU, NELLIE
- 5. BEAUTIFUL DREAMER

DeBell

STEPHANIE WRIGHT

BUMP JAM!

Side A

Produced by: DERON B. BELL SR. Co-Produced by: L.P. NEAL and W.F. BELL III 1X608A



12" MAXI SINGLE © 1991 DeBell BMI

Radio Mix) 3:20

(Radio Mix) 3:20 **BUMP JAM**

(Extended Mix) 3:34

BUMP JAM

(Instrumental Mix) 3:43

DeBell

STEPHANIE WRIGHT

BUMP JAM!

Side B

Produced by: DERON B. BELL SR. Co-Produced by: L.P. NEAL and W.F. BELL III 1X608B



12" MAXI SINGLE © ® 1991 DeBell BMI

BUMP JAM

(House - Radio Mix) 3:21

BUMP JAM

(House - Extended Mix) 3:47

BUMP JAM

(House - Instrumental Mix) 3:49

"Hook Ir Up" www.valuelinkrecords.com



MALLET RECORDS

P. O. Box #7, Hillside, NJ 07205

SIDE

3.3 RPM ime: 5:01 tereo





LOVE ATTACK

(CLUB MIX)

Executive producer: Dan S. Smith

Jason "Malletman" Taylor and D.J. "Blue"

© @ 2000 Jason Taylor, BMI MR6741



MALLET RECORDS

P. O. Box #7, Hillside, NJ 07205

SIDE

33.3 RPM Time 4:40 Stereo





LOVE ATTACK

(R&B MIX)

Executive producer: Dan S. Smith

Jason "Malletman" Taylor

MADERICAN TAPES









Yz - G y Z Entertainment

LIL CALI

Yz-GyZ Entertainment

SIDE A



For Bookings Call: "CARLOS" (225) 218 90 02 (225) 279 2073

- 1. *Step*-маін 4:17
- 2. Step-Clean 4:19
- 3. Step-Instrumental 4:20

Yz-GyZ Entertainment

LIL CALI

SIDE B



Yz-GyZ Entertainment

For Bookings Call: "CARLOS" (225) 218 90 02

(225) 279 2073

1. Get Ya Mind Right- 4:40

Featuring Lil Cali & Webbie The Savage

2. ACT Up- 4:10

Featuring: Lil Cali & Max Minelli

this side

GRANT DELL & GARETH OXBY

TRIBALATION

(G. Dell, G. Oxby)

Why Did You Do That?

13:03

G2029 33 RPM



33 RPM

10:35

neddel

(G. Dell, G. Oxby)

NOITAJABIRT

GRANT DELL & GARETH OXBY

spis tent



THE AFROS



ACD 73404 XSS 73404A





ACD 73404 xss 73404B

TEST PRESSING FROM SPECIALTY RECORDS CORPORATION

S

1400 E. LACKAWANNA AVE. OLYPHANT, PA 18447 PHONE: (717) 383-3291 TWX 510-671-4580

12" 33 1/3 RPM

DATE 3/12/97

ACC'T MOTOWN

TITLE *DON'T KNOW"

ARTIST MARIO WINANS

MTX. NO. <u>374632053-1A</u>

REC. NO. <u>374632053-1</u>

TEST PRESSING FROM SPECIALTY RECORDS CORPORATION

S

1400 E. LACKAWANNA AVE. OLYPHANT, PA 18447 PHONE: (717) 383-3291 TWX 510-671-4580

12" 33 1/3 RPM

DATE 3/12/97

ACC'T MOTOWN

TITLE "DON'T KNOW"

ARTIST MARIO WINANS

MTX. NO. <u>374632053-1B</u>

REC. NO. 374632053-1







SIDE ONE STEREO DM-819

> Produced by JOE ANTHONY

1. THERE IS NO GREATER LOVE - 8:37

M. Symes/I. Jones/ASCAP

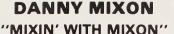
2. MOM'S DREAM - 3:06 D. Mixon/BMI

3. LOVER MAN - 7:16

Davis/Ramirez/Sherwood/ASCAP

4. SEVEN STEPS TO HEAVEN - 3:10

V. Feldman/M. Davis/BMI



SIDE TWO STEREO DM-819

> Produced by JOE ANTHONY

1. ALL OF YOU - 7:37 Cole Porter/ASCAP

2. TRISTE - 6:02
Antonio Carlos Jobim/BMI

3. DOUBLE BOBBY PART 1 - 5:20
D. Mixon/BMI

4. DOUBLE BOBBY PART 2 - 2:20

D. Mixon/BMI



45 T





8541

8541/1

Editions: Zagora/Bleu Blanc Rouge
Produit par: D. Vangarde pour Zagora

REGERMAN AUTORISATION, LA DIES.



45 T



8541 8541/2

Editions: Zagora/Bleu Blanc Rouge
Produit par: D. Vangarde pour Zagora

Editions: Saur AUTORISATION, LA DUPLICAMENTAL DE LA DU





(Roy B., B. Scott, J. Berreiro) 6:47

JR FUNK

Publisher: Revenue Music/O.M. Music (ASCAP)/

Produced by Herbert Csasznik, Roy B. & J. Barreiro
(P) (C) 1981 AREA CODE PRODUCTIONS

SPEC - 1220 33 1/3 RPM SIDEB

AND DO IT AGAIN

(S Panzera, G D'Orazio) 6:09

SUZY Q

Publisher: Double O Seven Publ. (CAPAC)
Produced by Jerry Cucuzzerla
P © 1981 J. C. PRODUCTIONS
Made In Canada





(D. Cochran-L. Newman) A Product Of T.S.O.B. 4. THE IMMORTALS: THE ULTIMATE WARLORD (9'49")

(D. Boone) A Product Of Record Shack

E RAMS HORN RECORDS BY. AERDENHOUT



DISCO BREAKS ON THE DOUBLE 33 1/3 RPM RAMSH 2-6002-4 THE ORIGINAL 12INCH VERSIONS 1. LIME: YOUR LOVE (7'07") (D. LePage-D. LePage-J. La Greca) A Product Of Matra Records 2. HOT PLATE (7'24") - LIME: YOUR LOVE - LIME: AGENT 406 NIGHTLIFE: DISCO CHOO CHOO - NIGHTLIFE: JUST BE YOURSELF - LIME: TYOU



JUST BE YOURSELF - LIME: IT'S YOU

3. BOOTS CLEMENTS: YIPPY-I-AYE, YIPPY-I-YO
(GHOST RIDERS IN THE SKY) (7'53")
(S. Jones) A Product Of West Records

PANS HORN RECORDS B.V. AEROEWHOUT

LOVE TO INFINITY





TECHNONING ONLY NOT FOR RESALE

KEEP LOVE TOGETHER
BLUE IKON'S RONTO SWOOP BIKE MIX
(LEE/LEE/BAILEY)

ADDITIONAL PRODUCTION
AND REMIX BY BLUE IKON

LOVE TO INFINITY







REPRISE RECORDS

ZUMA **NEIL YOUNG** WITH CRAZY HORSE

PRODUCED BY NEIL YOUNG & DAVID BRIGGS WITH TIM MULLIGAN



MS 2242
(31,966)

1. DON'T CRY NO TEARS 2:34
2. DANGER BIRD 6:54
3. PARDON MY HEART 3:49
4. LOOKIN' FOR A LOVE 3:17
5. BARSTOOL BLUES 3:02

All selections written by Neil Young,
Published by Silver Fiddle - BMI

1. DON'T CRY NO TEARS 2:34
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5. BARSTOOL BLUES 3:02

All selections written by Neil Young,
Published by Silver Fiddle - BMI

W. Made in U.S.A.





REPRISE RECORDS

ZUMA

NEIL YOUNG WITH CRAZY HORSE

PRODUCED BY NEIL YOUNG & DAVID BRIGGS WITH TIM MULLIGAN

Mastered by George Horn

MS 2242 (31,967)



SIDE II

· Made in U.S.A.

1. STUPID GIRL 3:13
2. DRIVE BACK 3:32
3. CORTEZ THE KILLER 7:29
4. THROUGH MY SAILS 2:41

All selections written by Neil Young,
Published by Silver Fiddle - BMI

Post Warner Bros.
Records Inc.

81975 Warner Bros.
Records Inc.

3300 Warner Blvd., Burbank, Calif. 91505 - a Warnet

"JUST US..."

PEACE ON EARTH

Side One



41173

- 1. Shout It (2:38)
- 2. Easter Song (2:08)
- 3. Speak To The Sky (2:40)
 - 4. Joshua (3:03)
 - 5. Learning To Live (2:38)
 - 6. All Good Gifts (2:35)

"JUST US..."

PEACE ON EARTH

Side Two



41174

- 1. Hands (3:35)
- 2. There They Go (2:36)
- 3. Streets of Gold (3:06)
- 4. Love Peace Joy (2:25)
 - 5. Freely Freely (3:30)
- 6. Peace On Earth (3:44)



NIGGAZ FOR LIFE PRESENT "SMOKE, CHOKE, RIDE...

33 RPM PARTY TRACKS AV154



SIDE A:
1. MAIN ONE

SIDE B:
MAIN TWO
DUB

SIDE B:
MAIN TWO
DUB











PR 3306

EVERYTHING BUT THE GIRL

33 1/3 RPM

STEREO



A SIDE

DRIVING RADIO VERSION/3:36

(Ben Watt) Complete Music Ltd. ST-PR-58156-SP

Edited from Atlantic LP 82057 - "the language of life"

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AWARNER COMMUNICATION AND AWARNER COMMUNICATIONS OF A SALE Produced by Tommy Lipuma
Edited from Atlantic LP 82057 - "the language of life"

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PR 3306

EVERYTHING BUT THE GIRL

33 1/3 RPM

STEREO



B SIDE

DRIVING LP VERSION/3:56 (Ben Watt)

Complete Music Ltd. ST-PR-58199-SP Produced by Tommy Lipuma
From Atlantic LP 82057 - "the language of life" From Atlantic LP 82057 - "the language of life"

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AWARNER COMMUNICATIONS

AWARNER C

JAMIROQUAI

Side A



Demonstration Only Not For Sale

1. Bob Sinclair Remix (7:26)

Music and Lyrics by Jay Kay. Music by Toby Smith.

Produced by JK & The Pope. Mixed by The Pope. Programming by Paul Stoney.

Remix and Additional production: Bob Sinclair for Yellow Productions.

Album version available on the forthcoming Epic release A Funk Odyssey

© 2001 Sony Music Entertainment (UK) Ltd.

JAMIROQUAI

Side B



Demonstration Only Not For Sale

Little L

1. Album version (4:55)

Music and Lyrics by Jay Kay. Music by Toby Smith. Produced by JK & The Pope. Mixed by The Pope. Programming by Paul Stoney.

Album version available on the forthcoming Epic release A Funk Odyssey

© 2001 Sony Music Entertainment (UK) Ltd.





P 1994

MADE IN GERMANY



THIS TIME BABY

1. Deep House Mix (5.30)

> 2. House Mix (5.25)



(Leroy Bell/Casey James) Warner Chappell Music





P 1994

MADE IN GERMANY

Alexander O'Neal All True Man

RADIO EDIT · ALBUM VERSION · INSTRUMENTAL

PRODUCED BY JIMMY JAM AND TERRY LEWIS FOR FLYTE TYME PRODUCTIONS, INC.



ALEXANDER O'NEAL

33 1/3 RPM STEREO

® 1991 Sony Music Entertainment Inc.

ZAS 3032 XSS 3032A



1. ALL TRUE MAN (Radio Edit) 4:04 2. ALL TRUE MAN (LP Version) 5:04

-T. Lewis-J. Harris III- Taken From The Tabu/Epic Records Release:

"ALL TRUE MAN" 45349/Produced by Jimmy Jam and Terry
Lewis for Flyte Tyme Productions/Publishers: Flyte
Tyme Tunes/Avant Garde Music
Publishina (ASCAP)

DEMONSTRATION NOT FOR SALE

Oistributed by CBS Records/CBS Inc./51 W.52 St. NewYork City



ALEXANDER O'NEAL

33 1/3 RPM STEREO

 1991 Sony Music Entertainment Inc. 0

ZAS 3032

XSS 3032B Time: 5:00



ALL TRUE MAN (Instrumental)

-T. Lewis-J. Harris III- Taken From The Tabu/Epic Records Release:
"ALL TRUE MAN" 45349/Produced by Jimmy Jam and Terry
Lewis for Flyte Tyme Productions/Publishers: Flyte
Tyme Tunes/Avant Garde Music
Publishing (ASCAP)

DEMONSTRATION NOT FOR SALE

Olstributed by CBS Records/CBS Inc./51 W.52 St., New York City

MR6970-1 33.3 RPM STEREO



I.C.U.



SIDE 1

(1) Get Audi (Explicit)

(2) Strip Club (Explicit)

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MR6970-1 33.3 RPM STEREO



I.C.U.



SIDE 2
Get Audi (Radio Version)

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AIKERIII ANS

Side (A) REMIXED BY FRISCIA & LAYS

Pride (In Your Soul Remixes)

- 1. (Extended Vocal Mix) (9:46)
- 2. (Dub Mix) (8:03)

Side (B)

4 Song Sampler

- 1. Not Love @ First Sight (3:46)
- 2. Minority Story (4:15)
- 3. Sex (4:19)
 - 4. Dance Of Life (4:31)

FUE | 001 WWW. REEDOMILIANS



CRAIG MACK

What I Need (The Remix)

Executive Producer: Eric B.
PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS

SIDE A



SBAB 78148 ©#1997 STREET LIFE RECORDS

1. Radio Edit (4:52)

2. Main Mix (4:52)

CRAIG MACK

What I Need (The Remix)

Executive Producer: Eric B.
PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS

SIDE B



SBAB 78148 ©£1997 STREET LIFE RECORDS

- 1. Instrumental (4:48)
- 2. A Cappella (clean) (4:31)
- 3. A Cappella (dirty) (4:31)



STEREC

TOUS DROITS OU PRODUCTEUR PHONOGESCO

UND LEISTUNGSSCHU





THE SUGARHILL GANG

APACHE (Remix) 5:33 (Robinson-Chase-Cooke-Wright)

Sugarhill Music/4 Sons Music Remix by Paul Waller P + © 1990 SUGARHILL

9031-72630-0 THE PROPERTY OF SAUFAUTORISATION, SECRET OF SECRET VERY PUT OR SAUFAUTORISATION OF SECRET OF SECRET SECRET OF SECRET SECRET OF SECRET SECRET OF SECRET SECRE **45 RpM**



THE SUGARHILL GANG

APACHE (Original Version) 6:09 (Robinson-Chase-Cooke-Wright)

Sugarhill Music/4 Sons Music

© + © 1990 SUGARHILL

Company of the serves of the autorisation of the serves of 9031-72630-0 45 RpM

ERIC ANDERS MUSIC

LORD of my LIFE Eric Anders



1. WHAT DOES IT PROFIT YOU 3:55
(Eric Anders Eriksson) © Golden Records
2. IT IS WELL WITH MY SOUL 3:56
(H.G. Spafford P.P. Biliss) Arr. Swante Widen
3. THE PUBLICAN 4:17
(B. Van De Water) © Oliver Dittson Co.
4. I WANT TO BE THERE 3:28
(Eric Anders Eriksson) © Golden Records
5. THANK YOU LORD 5:50
(Eric Anders Eriksson) © Golden Records

All Songs A.S.C.A.P.

EA ERIC ANDERS MUSIC

LORD of my LIFE Eric Anders



1. LORD OF MY LIFE 5:54
(Eric Anders Eriksson) ©Golden Records
2. TO COME HOME 2:45
(Göbe Strandsjö) © Förlaget Filadelfla
3. 32ND PSALM 5:15
(Einar Ekberg) © Förlaget Filadelfla
4. NOTHING IN THIS WORLD 5:18
(Eric Anders Eriksson) ©Golden Records
5. ONLY BELIEVE 4:08
(Paul Rader)© Rodeheaver Co.

All Songs A.S.C.A.P.



DANCING HOT LINE

新潮熱線 25

SIDE-1



TP-2838-A

1. ROBIN HOOD 羅賓漢男孩

2. HEART FLASH(TONIGHT) 電感應

4.DI MI QUANDO 吉咪昆杜 76. 1. 10 出版 朝陽唱片出版社發行



DANCING HOT LINE

新潮熱線 25

SIDE-2



TP-2838-B

1.TROPIQUE (REMIX)熱帶 2. HOLD ME 擁抱我 3.PLAY THE GAME 玩遊戲 今夜與我為伴 76. 1. 10 出版 期陽唱片出版社發行



DANCING HOT LINE

新潮熱線25

SIDE-3

出版登記部



TP-2838-C

1191 巷9號2

1.DON'T TALK ABOUT YOU 提起你 2. LADY VALENTINE 維納泰女孩 4. SUNDAY GIRL 假日安全 76. 1. 10 出版 期陽唱片出版社發行 3.COME WITH ME 與我同行



DANCING HOT LINE

新潮熱線25

SIDE-4



TP-2838-D

1.HOLIDAY RAP (男與女混音版本) 假日

2. HOW OLD ARE YOU? 你多大了?

3. EVERY BODY HAVE FUN TONIGHT



連續音效舞曲一

SIDE-1

出版登記證



TP-1545-A

- 1. IN YOUR EYES/REEDS
- 2. DON'T LOOK/NATHALIE
- 3. CHUCOLIN.

 4. WELCOME TO RIMINI/RIC FELLIN.

 75. 元. 5 出版

 朝陽唱片出版社發行



SPECIAL D.J. REMIX

連續音效舞曲一

SIDE-2



TP-1545-B

- 1. HEY HEY GUY/KEN LASZLO
- 2. 15 MINUTE MEGA-MIX/VARIOUS
- 3. IN YOUR EYES (SOFT REMIX)/REEDS

75. 元. 5 出版 · 朝陽唱片出版社發行

Side A . 33 1/3 Long Play

(AMD-4-A)

RECORDED ROCK 'N' ROLL DRUM COURSE

alfred music • 60. 4 records

- Page 5
 Page 7
- 3. Page 8
- 4. Page 9
- 5. Pages 10, 11
- 6. Page 12
- 7. Pages 12, 13
- 8. Pages 14, 15
- 9. Pages 16, 17
- 10. Page 18
- 11. Pages 19, 20
- 12. Pages 21-23

Side 2. 33 1/3 Long Play

(AMD-4-B)

RECORDED ROCK 'N' ROLL DRUM COURSE

ed music • co. • record

- Pages 25, 26
 8 Rock 'n' Roll Choruses (COMBO WITHOUT DRUMS)
- 3. Pages 27-29
- 4. Pages 31, 32 5. Page 33
- 6. Rages 34, 35

Side C . 33 1/3 Long Play

(AMD-5-C)

RECORDED ROCK 'N' ROLL DRUM COURSE

alfred music - co. & records

1. Pages 36, 37 2. Pages 38, 39

3. Pages 40, 41

4. Pages 42, 43 5. Pages 44, 45

6. Pages 46-48 7. Pages 49-52

8. Pages 53, 54

Side D. 33 1/3 Long Play

(AMD-5-D)

RÆCORDED ROCK 'N' ROLL DRUM COURSE

alfred music • 80. 4 records

Band 1 Pages 55, 56 Band 2 Pages 57-59 Band 3 Pages 60,61

Band 4 "26 Basic Beats" 1-10 Band 5 "26 Basic Beats" 11-20

Band 6 *26 Basic Beats' 21-26 Band 7 Eight Choruses (Combo without

Drums, fast tempo)

Inans & Laz Presents

33 1/3 Stereo



CG-100 A Side 1

Charlie Gracie

- 1 Whole Lotta Shakin' Going On
- 2 That'll Be The Day
- 3 Great Balls Of Fire
- 4 All Shook Up
- 5 Sea Cruise
- 6 A White Sport Coat

Inans & Laz Presents

33 1/3 Stereo



CG-100 B Side 2

Charlie Gracie

- 1 Rockin Beatin Boogie
- 2 Boogie Woogie Blues
- 3 Blue Suede Shoes
- 4 My Baby Loves me
- 5 Honey, Honey
- 6 Wildwood Boogie



Executive Producer: Thomas R. Reich L.S.D. IS THE BOMB (BPM-123) ELECTRODE (BPM-126) Production and Engineered by Jan Hrkach & Morgan Lekcirt Arrangement: Morgan Lekcirt

Mixed by: Jan Hrkach & Morgan Lekcirt All Songs Written by:

Lek Stacy & Ellis D.

RHYTHM DISC

THIS SIDE

1. Mitosis (4:20)

2. Psychopathic (3:19)



FAN CLUB The Cheetah Record Co.
3208-C E Colonal Dr. #131
Orlando, Fiorida 32803
Tel. (407)236-9494

Stereo Surround
331/3 RPM

Stereo Surround

Stereo Surroun



ELECTRODE (BPM-126) Production and Engineered by: Jan Hrkach & Morgan Lekcirt

Arrangement: Morgan Lekcirt Mixed by: Jan Hrkach & Morgan Lekcirt All Songs Written by:

RHYTHM DISC

THAT SIDE

1. Yahoo (4:05)

2. Blue Song (4:46)





TCRC 9408

Pub. CHR Publishing (A.S.C.A.P.) Executive Producer: Thomas R. Reich L.S.D. IS THE BOMB (BPM-123) **ELECTRODE (BPM-126)** Production and Engineered by: Jan Hrkach & Morgan Lekcirt Arrangement: Morgan Lekcirt Mixed by: Jan Hrkach & Morgan Lekcirt All Songs Written by:

RAVE DISC

THIS SIDE

- 1. Electrode (4:18)
- 2. What The Hell (3:15)

All Songs Written by.
Lek Stacy & Ellis D

But Sun Hrkach & Morgan Lekcirt
Recorded at.
Ambience Studios, Ottawa, Ont.
AND Recording Melbourne,
Criteria Studios, Miami.
Mastered by Mike Fuller

© 1991 Majir Records
FAN CLUB-The Cheetah Record Co.
3208-C E. Colonial Dr. #131
Orlando, Florida 32803
Tel. (407)236-9494

Stereo Surround

331/3 RPM

Stereo Surround



Pub. CHR Publishing (A.S.C.A.P.) Executive Producer: Thomas R. Reich L.S.D. IS THE BOMB (BPM-123) **ELECTRODE (BPM-126)** Production and Engineered by:

Jan Hrkach & Morgan Lekcirt Arrangement: Morgan Lekcirt Mixed by: Jan Hrkach & Morgan Lekcirt All Songs Written by:



RAVE DISC

THAT SIDE

1. L.S.D. Is The Bomb (4:36)

2. Pink Pottassium (4:45)

Westinghouse 38th Machine Tool Forum 79 2 33417

33417

Aliented and production by Lando/Bishopric, Inc., Philodulant St., Philodulan Westinghouse 30 Transmitted and 1974 Westings. Dearie, Do You Remember? Side One 1. Opening Number 3:33 2. Programmable Controller 3:35 3. Vari-Width, Vari-Depth **Handle Mechanism** 2:43 4. Proximity Limit Switch 4:47





RECORDS

KS-008 SIDE A



331/3 RPM

STAR WARS KID STUFF REPERTORY COMPANY

STAR WARS THEME

JACK AND THE FLYING SAUCER

Kid Stuff Records Distributed by
1. J. E. Distributing
450 N. Park Road,
Hollywood, Fla. 33021

(B) © 1977



KS-008 SIDE B



331/3 RPM

STAR WARS KID STUFF REPERTORY COMPANY

JACK AND THE FLYING SAUCER (continued)

Kid Stuff Records Distributed by
1. J. E. Distributing
450 N. Park Road,
Hollywood, Fla. 33021

(P) © 1977

FEB **DMC A97/3** SIDE ONE 331/3 RPM OFFSHORE RT: 6.30 mins HEAVY HOUSE RT: 6.50 mins LTD. 666 BROADWAY HYNY IDO'S PECISERED MEMBERS OF DISCO MIX

FE 8 **DMC A97/3** SIDE 331/3 RPM THE SOURCE W/CANDI STATON RT: 7 mins THE SIMPSONS RT: 6 mins AEGISTERED MEMBERS DE DISCO MIX CLUB LID. EEE BEOADWAY HAM IDELS

COLUMBIA

ROBERTO YANES YO SE QUE TE AMO I KNOW I LOVE YOU



FS 1907



SIDE 1 XSM 135667



- 1. YO SE QUE TE AMO -A. Manzanero-
- 2. SI TODOS FUESEN COMO TU -A. C. Jobim - V. de Moraes-
- 3. MIA -A. Manzanero-
- 4. BEBO -A. Montes C. Gregoria Quiroga-

4. BEBO -A. Montes C. Gregoria Quiroga5. NO ME ENCONTRARAS -R. Yanes6. CREO QUE ES AMOR
-A. Manzanero - J. Ortega
OCOLUMBIO II STEREO II J. S. A. STEREO "360 "S.A. MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

ROBERTO YANES YO SE QUE TE AMO I KNOW I LOVE YOU



ES 1907



SIDE 2 XSM 135668



- 1. MI GRITO -R. Carlos-
- 2. VEN A MI -A. Manzanero-
 - 3. ESTA TARDE VI LLOVER -A. Manzanero-4. CONTIGO APRENDI -A. Manzanero-

5. POBRES BESOS MIOS -A. ManzaneroSOUND SOUND SOUND SOUND STEREO " 360 SOUND S.A. STEREO "360 S.R. MARCAS REG. PRINTED IN U.S.R.



"VICENTICO" VICENTICO VALDES

Arranged & Produced By Joe Cain

SIDE A CLP-1307 TCLP-1307 A



Compatible Stereo 33 1/3 RPM

- 1. YO LO HARE (J. F. Grisanty) 3:40 Peer International Music Corp. (BMI)
- 2. SIN TI (P. Guizar) 2:35
- Peer International Music Corp. (BMI) 3. LLEGASTE TARDE (C. Alfonsin) 2:51
- All Rights Reserved 4. DE MIS RECUERDOS (J. Formell) 2:10
- 4. DE MIS RECUENDOS 13. Politicin 2:10
 All Rights Reserved
 5. NUESTROS OJOS (M. Del Valle) 2:55
 Peer International Music Corp. (BMI)

 10.07
 Peer International Music Corp. (BMI)

 10.07
 Peer International Music Corp. (BMI)



"VICENTICO" VICENTICO VALDES

Arranged & Produced By Joe Cain

SIDE B CL.P-1307 TCLP-1307 B



Compatible Stereo 33 1/3 RPM

- 1. LA NOCHE TE LLAMA (Luis Garcia) 2:40 All Rights Reserved
- 2. YO TAMBIEN CANTO A BORINQUEN (F. Hernandez) 2:55
 - All Rights Reserved
- 3. HECHOS . . NO PALABRAS (Trini Marquez) 3:05 Peer International Music Corp. (BMI)

Peer International Music Corp. (BMI)

4. LA CALLE (Bobby Collazo) 3:07

Southern Music Corp. (ASCAP)

5. LLORA: LLORA (M. Valdes) 2:53

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PECORDING COMPANY, A DIVISION OF ROULETTE RECORDS



JERRY BLAVAT **PRESENTS** THE PARAGONS



LP 104 A

- ...1. HEY LITTLE SCHOOL GIRL
 - 2. LET'S START ALL OVER AGAIN
 - 3. FLORENCE
 - 4. TWILIGHT
 - 5. SO YOU WILL KNOW
 - 6. TWO HEARTS ARE BETTER THAN ONE
 - 7. THE VOWS OF LOVE
 - 8. BLUE VELVET
 - 9. IF
- 10. KNEEL AND PREY

CRIMSON PRODUCTIONS - 1005 Chestnut St.

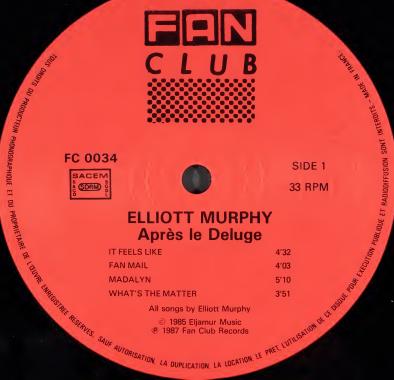


JERRY BLAVAT **PRESENTS** THE JESTERS



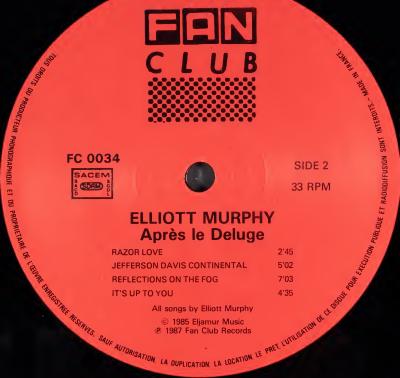
- 1. OH BABY
- 2. THE WIND
- 3. I LAUGHTED
- 4. PLEASE LET ME LOVE YOU
- 5. I LOVE NO ONE BUT YOU
- 6. NOW THAT YOU'RE GONE
- 7. I'M FALLING IN LOVE
- 8. THE PLEA
- 9. SO STRANGE

CRIMSON PRODUCTIONS - 1005 Chestout St.

















LET MY SONG STEVE GIBB

(P) 1979, T.K. Productions, Inc. Tm Clouds Records CI-8807-A Produced by Buzz Cason for Buzz Cason Prod. Inc.



STEREO 8807

Published by Angel Wing Music (ASCAP) **Published by Angel Wing Music (ASCAP) & Buzz Cason Publications (ASCAP)

SHE BELIEVES IN ME 3:58 WHAT COULD YOU KNOW (ABOUT LOVE)** 3:44 TELL ME THAT YOU LOVE ME** 3:23 WHISKEY DREAMS & NURSERY RHYMES 3:29 IF I EVER SAY GOODBYE TO YOU 2:58

Composed by Steve Gibb

**Composed by Steve Gibb **Composed by Steve Gibb & Buzz Cason

**Romposed by Steve Gibb & Buzz Cason

**Romposed by Steve Gibb

**Composed by Steve Gibb & Buzz Cason

LET MY SONG

STEVE GIBB

(P) 1979, T.K. Productions, Inc. Tm Clouds Records CI-8807-B Produced by Buzz Cason for Buzz Cason Prod. Inc.



Published by Angel Wing Music (ASCAP) **Published by Angel Wing Music (ASCAP) & Buzz Cason **Publications** (ASCAP)

DON'T BLAME IT ON LOVE** 3:43 **LOOK WHAT YOU'VE DONE 3:23 JUST AN ORDINARY MAN 3:35** ROCK ME OFF** 3:55 ME & YOU 3:59

Composed by Steve Gibb

**Composed by Steve Gibb & Buzz Cason

**Romposed by Steve Gibb & Buzz Cason

**Romposed by Steve Gibb & Buzz Cason

**Composed by Steve Gibb & Buzz Cason

**Composed by Steve Gibb & Buzz Cason



LOVE NOTE DOGWOOD

LL-1026



SIDE 1

1. LOVE NOTE (Steve and Annie Chapman)
(Monk & Tid Music-SESAC-3:00)

2. I'LL BE READY TO GO (Ron Elder, Steve and Annie Chapman) (Monk & Tid Music-SESAC-2:47)

3. SEED SONG (Steve Chapman) (Monk & Tid Music-SESAC-2:44)

4. I'LL BRING HIM BACK TO YOU (Elder-Napier-Chapman)
(Monk & Tid Music-SESAC-3:14)

 WHAT DO YOU PLAN TO DO? (Steve Chapman) (Monk & Tid Music-SESAC-2:37)

@ 1976 LAMB & LION/ACTON RECORDS

LAMB & LION · LOS ANGELES, CALIFORNIA



LOVE NOTE DOGWOOD

LL-1026



SIDE 2

- 1. KEEP ON WALKIN' (Steve and Annie Chapman)
 (Monk & Tid Music-SESAC-2:40)
 - 2. GLAD I CAME BY HERE (Steve Chapman)
 (Monk & Tid Music-SESAC-3:10)
- 3. I'M GONNA LEAVE MY TROUBLES (Steve Chapman)
 (Journey Music-BMI-2:37)
 - BUFFALO CREEK (Steve Chapman) (Monk & Tid Music-SESAC-3:12)
 - 5. JESUS IS COMING SOON (R. E. Winsett) (R. E. Winsett Music-SESAC-2:29)
 - @ 1976 LAMB & LION/ACTON RECORDS

LAMB & LION · LOS ANGELES, CALIFORNIA

JOE BENEDETT PRICE OF TIME



SIDEONE

- 1. 99 TO 1 4:40
- 2. HOMELANDS 3:20
- 3. ANGEL IN BLUE 3:30
- 4. THE PRICE OF TIME 4:52

All Songs Written and Composed by Joe Benedett © 1986 and 1987

JOE BENEDETT PRICE OF TIME



SIDETWO

5. WHAT'S TRUE • 2:40

6. HUMAN RADIO • 3:39

7. MOVIN' ON • 4:03

All Songs Written and Composed by Joe Benedett © 1986 and 1987

PAROHRUMO, SENDUNG) ALLE URHEBER. UND BEATNIK MIETUNG. **GEMA** © + ® 1989 Seite A 555/J&P Stereo 33 THE FINALE 1. Former Times (M. Schnierle) 3:21 2. Footsteps (J. Beier) 3:49 3. PECV (M. Schnierle) 3:15 4. Getting Prudent (M. Schnierle) 5:47 5. No Disguise (J. Beier) 2:50

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PAROHRUNG, SENDUNG) ALLE URME WOND LEISTUNGS BEATNIK S O œ ш **GEMA** D N E R L S © + ® 1989 Seite B Ø 555/J&P m

THE FINALE

- 1. La Fuite (J. Beier/A. Keil) 4:30 2. Reflections (J. Beier) 4:18 3. Peach (M. Schnierle) 3:07 4. The Finale (G. Bussek) 5:58

adelphi records, inc.



DOWNCHILD So Far

-

· _	stereo 33-1/3
AD 4114	side one
1. Flip, Flop & Fly	3:01
(C.A. Calhoun & L.W. Turner) 2. Going Dancing	2:59
(Don Walsh) 3. Stagger Lee	3:26
(H. Logan & L. Price) 4. Gonna Tell Your Mother	2:25
(J. McCracklin & S. Ling) 5. Almost	2:45
(Don Walsh)	
6.Caldonia (Fleecie Moore)	3:12

adelphi records, inc.



DOWNCHILD So Far

stereo 33-1/3

AD 4114	side	twc
Dig Myself a Hole (Arthur Crudup)		2:37
2. Let's Go Strollin' (Don Walsh)		4:00
3. Madison Blues (Elmore James)		2:51
4. Bring It On Home (Willie Dixon)		2:54
5. One More Chance (Don Walsh)		2:20
6. For Pete's Sake (Jane Vasey)		4:08
(ouric vasey)		



HOT TRACKS

AS 1293 STEREO



SIDE 1

XSM 168802 ® 1981 CBS Inc.

- 1. ATLANTA RHYTHM SECTION ALIEN 3:30
 - 2. SANTANA THE SENSITIVE KIND 2:57
- 3. MILES DAVIS SHOUT 4:33 4. CRYSTAL GAYLE - THE WOMAN IN ME 2:29
 - . CRYSTAL GAYLE THE WOMAN IN ME 2:29 5. SILVER CONDOR - CAROLINA (NOBODY'S
 - RIGHT, NOBODY'S WRONG) 5:23
 - 6. DENIECE WILLIAMS -SILI Y* 4:27

*® 1981 American Recording Company

OLUMBIO STATE



HOT TRACKS

AS 1293 STEREO



SIDE 2

XSM 168803 ® 1981 CBS Inc.

- 1. ART GARFUNKEL A HEART IN NEW YORK 3:13
- 2. GLADYS KNIGHT & THE PIPS IF THAT'LL MAKE YOU HAPPY 4:45
- 3. BLUE ÖYSTER CULT BURNIN' FOR YOU 3:44
 - 4. RACHEL SWEET THEN HE KISSED ME / BE MY BABY 3:35
 - 5. THE JOE PERRY PROJECT -BUZZ BUZZ 2:51

OLUMBIA,

NOT FOR SALE

JANUARY 1978 SAMPLER



Side A Stereo

DJL1-2685-A

- 1 Jealousy-Vicki Sue Robinson 5:19
- 2 Auf Wiedersehen, Darrio-
 - Dr. Buzzard's Original Savannah Band 4:08
- 3 Steamrock Fever-Scorpions 3:35
- 4 Dervish D.-Vangelis 5:22
- 5 So Sad To Break Up-Valentine 3:40
- 6 We Found Each Other-Vicki Sue Robinson 3:33



NOT FOR SALE

JANUARY 1978 SAMPLER



Side B Stereo

- 1 Mamas Don't Let Your Babies Grow Up to Be Cowboys—Waylon & Willie 2:30
- 2 One Thing I Forgot to Tell You— Aztec Two-Step 4:01
- 3 Come On Back to Nashville (Ode to the Outlaws)—Tom T. Hall 2:35
- 4 "Star Wars" Main Title—Tomita 3:04
- 5 Montgomery in the Rain-Steve Young 4:25
- 6 Nobody Does It Better-Floyd Cramer 3:06
- 7 I Can Get Off on You— Waylon & Willie 2:20

TM(s) ® RCA CORP.-MADE IN U.S.A.

TENDER RECORDS

SIDE ONE 33 1/3 RPM



TR-1201 A BIG KNURR MUSIC (BMI)

THE BOUNCING BALLS

AN AMERICAN ANTHEM (4:52) (Tom Polman)

> (P) 1983 TENDER RECORDS 47 CAROL RD., WESTFIELD, N.J. 07090

TENDER RECORDS

SIDE TWO 33 1/3 RPM



TR-1201 B BIG KNURR MUSIC (BMI)

THE BOUNCING BALLS

SOUL SEARCH (5:09) (Tom Polman) IT'S COOL (3:26) (Tom Polman)

© <1983 TENDER RECORDS 47 CAROL RD., WESTFIELD, N.J. 07090

SIDE ONE **EK-PROMO 16 A STEREO** FOR DEMONSTRATION **PURPOSES ONLY** NOT FOR SALE



HARRY CHAPIN: SNIPER 9:50

2. LINDISFARNE: DON'T ASK ME 3:35

3. GOODTHUNDER: MOONSHIP 2:46
4. ELECTRIC PRUNES: I HAD TOO MUCH TO DREAM (LAST NIGHT) 2:55
FROM "NUGGETS"

COLUMBUS CIRCLE, NEW YORK

SIDE TWO **EK-PROMO 16 B STEREO** FOR DEMONSTRATION **PURPOSES ONLY** NOT FOR SALE



1. LINDISFARNE: ALL FALL DOWN 3:45

GOODTHUNDER: SENTRIES 2:36

3. THE SEEDS: PUSHIN' TOO HARD FROM "NUGGETS"

FROM "NUGGETS"

4. THE SHIP: THE MAN 3:06

5. HARRY CHAPIN: AND THE BABY
NEVER CRIES 5:00

Pecology

15 Columbus Circle, New York



HOFFMANN CONCERTO PAR MANDULIN and Orchestra in O Majo

STPL 514.260



Side 1

Mvt. I: Abene moresto (1029 min.) Mvt. II: Abene (250 min.) Mvt. III: Remo (220 min.)

ELFRIEDE (MALCHAN, MARAGA VIENNA PRO MULLOS CHEMESTRA VINZENZ HLAURY, COMPLETO

> STPL 514.250-0 (XSV 91810) Made in U.5.4.



Snow Beach Andy Z & Leslie

OPPORTUNITY ROCKS (and ROLLS)

SIDE 1

SN.B 888

- 1. CORPORATION 2:51
- 2. LOVE IS HARD 3:24
- **3. ALWAYS YOU 3:13**
- 4. RAPID CITY 2:11
- 5. SUMMER SONGS 3:04
- 6. TALK ABOUT SUSAN 2:48
- 7. STARS OUT TONIGHT 4:37

All songs written by Andy Zwerling All songs published by Snow Beach Inc.

- All songs BMI
- ©, 1980, Snow Beach Inc.
- P, 1980, Snow Beach Inc.

Snow Beach Andy Z & Leslie

OPPORTUNITY ROCKS (and ROLLS)

SIDE 2



SN.B 888

- 1. SEGUE 3:23
- 2. BYE BYE ONE HIT WONDER 3:19
- 3. SHE NEVER MARRIED A BEATLE 3:27
- 4. GIRLS ARE FOREVER 2:43
- 5. I STILL LOVE YOU 3:11
- 6. SOMEWHERE TONIGHT 3:40

All songs written by Andy Zwerling All songs published by Snow Beach Inc.

All songs BMI

©, 1980, Snow Beach Inc.

P. 1980. Snow Beach Inc.

OR AIRPLAY PURPOSES

FOREPLAY

A&M'S PRE-RELEASE SAMPLER

Love Will Find A Way/World's Away - Pablo Cruise

("World's Away" SP-4697)

It's Really You/Bye Bye Now My Sweet Love

Tarney/Spencer Band
("Three's A Crowd" SP-4692)

Sweetie Pie/Special Person - William D. Smith
("Smitv" SP-4693)



Mellow Out - Gap Mangione
("Suite Lady" SP-4694)

I'm In You/She Loves To Hear The Music - Sylvia Syms
("She Loves To Hear The Music" SP-4696)

We Deserve Each Other's Love/Together Forever - L.T.D.
("Togetherness" SP-4705)

SP-17018/Stereo (SP-17019)

A&R Coordinator/Producer: Barry Korkin Engineered by Dane Ireland 1978 A&M Records, Inc.



1

OR AIRPLAY PURPOSES SALE

FOREPLAY

A&M'S PRE-RELEASE SAMPLER

You/Love Me Again - Rita Coolidge
("Love Me Again" SP-4699)

Common Ground (Velho Sermão) - Paul Winter
("Common Ground" SP-4689)



Take Me I'm Yours/First Thing Wrong - U.K. Squeeze ("U.K. Squeeze" SP-4687)

Stuff Like That - Quincy Jones ("Sounds . . . And Stuff Like That!!" SP-4685)

Tank/Nice And Sleazy - The Stranglers
("Black And White" SP-4607)

SP-17018/Stereo (SP-17020)

A&R Coordinator/Producer: Barry Korkin Engineered by Dane Ireland (P) 1978 A&M Records, Inc.





I WONDER WHAT SHE'S DOING TONIGHT BARRY AND THE TAMERLANES

Arranged by bodic Chandler

W 406



SIDE 1

- I. ROBERTA
 - (Devorsion-Chandle)
- (DeVorton-Chondler)
- (John Gummer)
- 4. LUCKY GUY (DoVerzon-Chandler)
- 5 KATRIME
- (DeVision Canadier 6, DON') Go

DISTRIBUTED BY WATHER FROS. RECORDS



I WONDER WHAT SHE'S DOING TONIGHT BARRY AND THE TAMERLANES

Arranged by Bodie Chandler

W 406 (8864)



SIDE 2

- 1 A DATE WITH JUDY
- 2 A FUNNY THING HAPPENED
- 3. BUTTERFLY
- (DeVorzon-Crawford)
 4. THE BEGINNING OF THE END
- (DeVorzon-Chandler)
- 5. GOODNIGHT, MY LOVE, PLEASANT
- 6. I WONDER WHAT SHE'S DOING TONIGHT (DeVorzon-Chandler)

OISTRIBUTED BY WARNER BROS. RECORDS





министерство культуры СССР



ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

CTEPEO

РИЖСКИЯ ЗАВОД ГРАМПЛАСТИНОК

QD 33

ΓΟCT 5289-80 Γp. 3. 2-25



C60 26141 004 26141

КРУИЗ-1

Intro (В. Гаина); Дальний свет (В. Гаина—
О. Чайко); Случилось (В. Гаина—
А. Криницкий); Последний рассвет
(В. Гаина— О. Чайко)
ГРУППА «КРУИЗ»
Запись 1986 г.

министерство Культуры СССР



ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

CTEPEO.

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

QD 33

ΓΟCT 5289-80 Γp. 3. 2-25



C60 26141 004 26142

КРУИЗ-1

Иди же с нами... (В. Гаина — Л. Филипе, перевод Ю. Мориц)
Мираж (В. Гаина — В. Сауткин)
Время (В. Гаина — О. Чайко)
ГРУППА «КРУИЗ»

Запись 1986 г. Выпуск 1988 г.



Pair Records presents **IRON BUTTERFLY** RARE FLIGHT





PDL 2-1065 **OP-2705**

RECORD ONE SIDE 1

- 1. POSSESSION
- 2. UNCONSCIOUS POWER
- 3. GET OUT OF MY LIFE, WOMAN
- 4. GENTLE AS IT MAY SEEM
- 5. YOU CAN'T WIN

SD 33-227



Pair Records presents **IRON BUTTERFLY RARE FLIGHT**





PDL 2-1065 **OP-2705**

RECORD ONE SIDE 2

- 1. SO-LO
- 2. LOOK FOR THE SUN
- 3. FIELDS OF SUN
- 4. STAMPED IDEAS
- 5. IRON BUTTERFLY THEME

SD 33-227

SD 33-227

SD 33-227

Warner Special Products. A Division Of Warner Communications.



Pair Records presents **IRON BUTTERFLY** RARE FLIGHT





PDL 2-1065 **OP-2705**

RECORD TWO SIDE 1

- 1. IN THE TIME OF OUR LIVES
- 2. SOUL EXPERIENCE
- 3. LONELY BOY **Dedicated to Duneva West**
- 4. REAL FRIGHT

5. IN THE CROWDS
SD 33-280
SD 33-280
Warner Special Products. A Division Of Warner Communications.



Pair Records presents **IRON BUTTERFLY** RARE FLIGHT





PDL 2-1065 **OP-2705**

RECORD TWO SIDE 2

- 1. IT MUST BE LOVE
- 2. HER FAVORITE STYLE
- 3. FILLED WITH FEAR
- 4. BELDA-BEAST

SD 33-280

H.P.D. "FALL UP IN THE CLUB LIKE"

1.MAIN 2.INSTRUMENTAL 3.ACAPPELLA 4.CLEAN



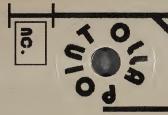
Producer: Lenny Holmes / Written By: James Glasper, Richard Getfield, Michellin Barnwell / Executive Producer: Big Rob & Sticky / Publishing: SeSac

1.328 Broadway Suite 523 / New York, NY 10001 / Box 91 | 341 756 0378

H.P.D. "CROOKED LETTER"

1. CLEAN 2. INSTRUMENTAL 3. ACAPPELLA

NORTHSIDE (331/3)
Release #: 427217



Producer: Lenny Holmes / Written By: James Glasper, Richard Getfield / Executive Producer: Big Rob & Sticky / Publishing: SeSac

1328 Broadway Suite 523 / New York, NY 10001 / Box 91 | 3A1 256 9518



SIDE





1) Radio/Clean

RECORDS

1) Radio/Clean

2) Club/Dirty 4:00

3) Instrumental 1:30

With the by: Mannie Fresh/Money Mack Publishing BMI
Written by: Michael (HAZE) Rentz/Ruff Life Publishing ASCAP
Recorded at: Darp Studios

cat# CP2002

Cat# CP2002

Cat# CP2002

Cat# CP2002



SIDE





Email: contact@cannonrecords.com
Website: www.michaze.com

1) Radio/Clean 5:10

2) Club/Dirty 5:06

Written by: Michael (HAZE) Rentz, Sammy Sam,
Baby D, Big Gee
Recorded at: Hit City Music Studio

cat# CP2002

RECORDS

Featured Artists

Sammy Sam, Baby D, Big Gee
Recorded at: Hit City Music Studio

cat# CP2002

S.W. # 239, Atlanta, Ga. 30310.





FA SHAM TIVE O31181HOPA CHOOTH SILE. UNIVERSO FOLKLORE FARN 91039 (T SIAE (P) Arion 1975 Manufactured by Peters Int'l. U.S.A. THE OWNER OF THE OWNER OF THE OWNER OF THE OWNER OF THE OWNER OWNE JOPYING. HIRING. I TENTERING BRIEFLY SORRENCE BRIEFLY BRI 1. Luz de amanecer (Carlos Ayala) 2'36" 2. Para un presidente muerto (A. de Robertis -4. La vasija de barro (Andrade - Benites) 4'36" Soldado libre (Nicolas Guillen - A. M. Garcia) 2'12" 7. Cancion con todos (Tejada Gomes - C. Isella) 3'15"



EP-45-101-A



RAI.PH CARMICHAEL ORCHESTRA

O LOVE THAT WILT NOT LET ME GO

Matheson-Peace

THE BEAUTIFUL GARDEN

OF PRAYER

Schroll-Fillmore

WYMNBOOK SOCIETY—Distributor

EP-45-101-B



EP-45-102-A



Extended Play 45 RPM

BILL CARLE

with Pipe Organ Accompaniment

when I SURVEY THE WONDROUS CROSS
Isaac Watts

HE LEADETH ME

William Bradbury

HYMNBOOK SOCIETY—Distributor

EP-45-102-B



EP-45-103-A (EP-45-8-A)



Extended Play 45 RPM

RALPH CARMICHAEL CHOIR

A MIGHTY FORTRESS
Martin Luther
FAIREST LORD JESUS
Crusaders Hymn
Crusaders Hymn

BOOK SOCIETY—Distributor • LOS MIGHES • LOS

EP-45-103-B (EP-45-8-B)



EP-45-104-A



Extended Play 45 RPM

BETH FARNAM

with Pipe Organ Accompaniment

FROM EVERY STORMY WIND THAT BLOWS

Hastings

DEAR LORD AND FATHER

OF MANKIND

Frederick Maker

HYMNBOOK SOCIETY—Distributor • LOS MARGERS

EP-45-104-B



EP-45-105-A



Extended Play 45 RPM

ROBERT BOWMAN
with Organ Accompaniment
I NEED THEE EVERY HOUR
Robert Lowry
NEAR TO THE ACT OF GOD
C. B. McAfee - with
Jack Rains Singers
WWW. BOOK SOCIETY—Distributor

EP-45-105-B

Extended Play 45 RPM

ROBERT BOWMAN
with Organ Accompaniment
MY GOD AND I
Austris A. Wintol
PALMS OF VICTORY
with Jack Rains Singers
With Jack Rains Singers

OF AMELIES 8 AMELIES

EP-45-106-A (EP-45-9-A)



EP-45-106-B (EP-45-9-B)



EP-45-107-A

Extended Play 45 RPM

EARLE ANDERSON
Lorin Whitney, Pipe Organ Accomp.
BLESS THIS HOUSE - Brahe-Taylor
ROCK OF AGES - Thomas Hastings
Paul Mickelson, Pipe
Organ Accomp.

HYMNBOOK SOCIETY—Distributor

EP-45-107-B



Extended Play 45 RPM

EARLE ANDERSON
Paul Mickelson, Pipe Organ
THE OLD RUGGED CROSS - George Bennard
THE LORD'S PRAYER - Malotte
Lorin Whitney, Pipe
Organ Accomp.
Organ Accomp.

Neme Hymnbook Society—Distributer - Los Mentes

LP-45-108-A



Extended Play 45 RPM

EVANGELINE CARMICHAEL
with Ralph Carmichael Orchestra
THE GLORY OF HIS PRESENCE
Oswald Smith-B, D. Ackley
Duet with John Gustafson
LORD I'M COMING HOME
Kirkpatrick
Kirkpatrick
VMNBOOK SOCIETY—Distributor

EP-45-108-B



EP-45-109-A



EP-45-109-B



JACK HOLCOMB

JACK HOLCOMB

with Paul Mickelson, Organ Accompaniment

THE PRODIGAL SON

Stebbins

Stebbins

Stebbins

Stebbins

Stebbins

Stebbins

Stebbins

EP-45-111-A



Extended Play 45 RPM

ALAN McGILL
with Peter Slack, Organ Accomp,
WHAT SHALL I GIVE THEE MASTER?
Homer Grimes
AN EVENING PRAYER - Palmer
Paul Mickelson,
Organ Accomp,
Organ Accomp,
Organ Accomp

EP-45-111-B



Extended Play **45 RPM**

ALAN McGILL
with Instrumental Accompaniment
IT IS NO SECRET
Hamblen
BESIDE THE STILL WATERS
Silva
Silva
HYMNBOOK SOCIETY—Distributor • 105 AMERICAS • AMER

EP-45-112-A



Extended Play 45 RPM

LORIN WHITNEY - Pipe Organ

PRAISE GOD FROM WHOM

ALL BLESSINGS FLOW

Thomas Ken

WHAT A FRIEND

Converse

Converse

WWB00K SOCIETY—Distributor . LOS ANGELES 8.

EP-45-112-B



Extended Play 45 RPM

LORIN WHITNEY - Pipe Organ

JESUS SAVIOUR PILOT ME

John Gould

O BEAUTIFUL FOR

SPACIOUS SKIES

Bates-Ward

HYMMBOOK SOCIETY—Distributor • LOS AMERICAS



P45-113-A

Music Message Scripture Praver

ERICAN

FAMILY **DEVOTIONS**

II Cor. 4:3-7 (6:40)

LIBRARY OF

LET YOUR LIGHT SHINE

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Hmerican Library of Sacred Records

FAMILY DEVOTIONS

.5

Psalm 1:

TRUST IN THE LORD

EARLE E. WILLIAMS, Narrator

RECORDS

AMERICA OR SACRED

LES BARNETT, Organ



Music Message Scripture Prayer

LIBRARY



HEY THAT WAIT UPON THE LORD

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Hmerican Library of Sacred Records

EP45-114-B MERICAN

LIBRARY

Music Message Scripture Prayer

FAMILY DEVOTIONS Romans 8:28-39 >

MORE THAN CONQUERORS

OF SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-115-A

Music Message Scripture Prayer FAMILY DEVOTIONS

Ephesians 3:14-21

GOD SHALL SUPPLY ALL YOUR NEED

EARLE E. WILLIAMS, Narrator

Cop. LES BARNETT, Organ

PECO Postight, 1956 Angeles



EP45-115-B

Music Message Scripture Prayer

FAMILY DEVOTIONS

Psalms 121: (7:53)

PERFECT PEACE IN THE LORD

EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

RECORD Copyright, 1956



EP45-116-A

Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

John 17:13-24 (6:56)

NEVER LEAVE THEE NOR FORSAKE THEE

SA CRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-116-B

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

James 1:12-16 (6:25)

HOW TO ENDURE TEMPTATION

EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Copyright, 1956



EP45-11<u>7-</u>A MERICAZ

Music Message Scripture Praver

LIBRARY

FAMILY **DEVOTIONS**

Exodus 14:13-16,29,30 (6:09)

STILL AND THE LORD SHOW YOU

SACRED EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Copyright, 1956 RECORDS



EP45-117-B Music

Message Scripture Praver

LIBRARY OF

FAMILY DEVOTIONS

Psalm 103-1-4 (5:36)

COUNT YOUR BLESSINGS

EARLE E. WILLIAMS, Narrator SACRED RECORDS

LES BARNETT, Organ

merican Library of Sacred Records

EP45-118-A

AMERICAN

Music Message Scripture Prayer

FAMILY DEVOTIONS

John 15:7-14 (5:50)

MORE LOVE TO THEE

OA SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-118-B

Message Scripture Prayer

FAMILY DEVOTIONS

TEACH US TO NUMBER OUR DAYS

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-119-A

Music Message Scripture Prayer

ERICAN

LIBRARY

FAMILY DEVOTIONS

John 14:1-6 (5:24)

LET NOT YOUR HEART BE TROUBLED

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-119-B

Message Scripture Prayer

FAMILY **DEVOTIONS**

Matthew 25:14-30

THE REWARDS OF FAITHFULNESS

SA CRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-120-A

Music Message Scripture Prover

AMERICAN

LIBRARY

FAMILY **DEVOTIONS**

> **Philippians** 2:5-11 (6:15)

THE NAME OF JESUS

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-120-B

Music Message Scripture Prayer

LIBRARY OF

FAMILY DEVOTIONS

I Thess. 4:16-18 (3:50)

IN THE SWEET BY AND BY

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Los



EP45-121-A

Music Message Scripture Prayer

ERICAN

LIBRARY

FAMILY DEVOTIONS

> Matthew 26:36-41

ASK AND YE SHALL RECEIVE

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-121-B

LIBRARY OF

Music Message Scripture Prayer

FAMILY DEVOTIONS

Galatians 6:1-9 (6:20)

REAPING WHAT WE SOW

EARLE E. WILLIAMS, Narrator SACRED RECORDS LES BARNETT, Organ



EP45-122-A

LERICAZ

LIBRARY

Music Message Scripture Prayer



II Corinthians 5:14-21

(6:00)

HOW TO KNOW GOD'S WILL

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



5P45-122-B

Music Message Scripture Prayer

ERICAL

LIBRARY

FAMILY DEVOTIONS Col. 1:9-14 (5:09)

THE FRUIT OF THE SPIRIT

SACRED RECORDS EARLE E. WILLIAMS, Narrater LES BARNETT, Organ



EP 45-123-A

Music Message Scripture Praver

LIBRARY

FAMILY DEVOTIONS

Col. 3:16-17 (5:50)

THY WORD IS A LAMP UNTO MY FEET

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-123-B

₹

ERICAL

LIBRARY

Music Message Scripture Prayer

FAMILY DEVOTIONS

(7:25)

GOD'S WAY OF SALVATION

SA CRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-124-A

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS Joshua 24:13-15 (5:15)

AS FOR ME AND MY HOUSE WE WILL SERVE THE LORD

EARLE E. WILLIAMS, Narrator
LES BARNETT, Organ

RECORDS Los



EP45-124-B AMERICAN

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

Isa. 53:1-6 (7:08)

SUFFERING FOR RIGHTEOUSNESS' SAKE SACRED

EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ RECORDS



Music Message Scripture Praver

AMERICAN

FAMILY DEVOTIONS

Ehesians 6:10-18 (5:25)

THE BATTLE IS THE LORD'S

OF SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Los



Music Message Scripture

AMERICAN

LIBRARY

Prayer

DEVOTIONS Psalms 1:00

(5:00)

REASONS FOR ENCOURAGEMENT

EARLE E. WILLIAMS, Narrator SACRED RECORDS



EP45-126-A

Music Message Scripture Praver

FAMILY DEVOTIONS

Luke 10:30-37 (5:30)

MINISTERING TO OTHERS

OA SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-126-B

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

II Peter 3:8-14 (5:52)

INDIVIDUAL ACCOUNTING

OF SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Los



EP45-127-A

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

I Cor. 3:5-8 (5:25)

OF SACRED RECORDS WHERE IS MY VINEYARD

EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Angeles Copyright, 1956



EP45-127-B

Music Message Scripture Prover

LIBRARY

FAMILY DEVOTIONS

I John 5:1-5 (5:15)

IS BETTER THAN SACRIFICE

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Angeles Copyright, 1956

Flight to Fantasy

331/3 RPM Stereo

C-20 '79 © Avon Products, Inc. 1979 CP-0617

Side 1: Fantasy Overture

For Avon Representatives

Hight to Fantasy

3313 RPM Stereo



C-2() '79 © Avon Products, Inc. 1979 CP-0617

Side 2: Music to Order Inches By

on your Campaign 21 Purchase Order

For Avon Representatives









LIFE OF THE CITY FEATURING TONY HARRINGTON



45 RPM

Stereo

Side 1

LIFE OF THE CITY (3:31)

LIFE OF THE CITY FEATURING TONY HARRINGTON



45 RPM

Stereo

Side 2

STAR SPANGLED BANNER (Live) (1:36) O'CANADA (1:17)





LORE

MERRBACH RECORD SERVICE Houston, Texas

L-1114-A

Singing Call Called

CHARLESTON GAL

Time 3:37 - Tempo 130 - Key C
Caller: BOB AUGUSTIN
Music By:

THE SHANNONAIRES

LH-644

LORE

MERRBACH RECORD SERVICE Houston, Texas

35647575

.50

L-1114-B

Singing Call Instrumental

CHARLESTON GAL

Time 3:37 - Tempo 130 - Key C Music By:

THE SHANNONAIRES

LH-644

MONEY TALK

from

CONSUMER GUIDE®

SIDE 1

4



33 1/3 rpm

FOR IMMEDIATE BROADCAST cue sheet enclosed

CONSUMER GUIDE®

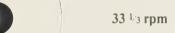
3841 West Oakton Street Skokie, IL 60076 (312) 676-3470

MONEY TALK

from

CONSUMER GUIDE®

SIDE 2



FOR IMMEDIATE BROADCAST cue sheet enclosed

CONSUMER GUIDE®

3841 West Oakton Street Skokie, IL 60076 (312) 676-3470 CROWN 45R.P.M.

PW-541



(CSS-4345)A

KANDAGAWA

TIL AUNTS AESERVED. MADE 87 NIPPON CROWN DO LTD TOKTO, IREN. AJŌ - K. MINAMI - T. KIDA) こうせつとかぐや姫 NAMI & HIS KAGUYAHIME

STEREO GROVN 45R.P.M.

PANAM

PW-541



(CSS-4346)B C C.M.P. Sept. '73

MŌ IIJANAIKA

MO IIJANAIKA もういいじゃないか (A. KEMU - K. SUGIYAMA) 南こうせつとかぐや姫 K. MINAMI & HIS KAGUYAHIME RESERVED. MADE BY NIPPON CROWN CO...

YOU DON'T NEED A MIND JUST SOUL

(Harry Sonoda)

Rachel Publishing Co. BMI-3:24 1022 (45-71161)

HARRY SONODA

Produced by: Edward G. Brown & Daniel Whitmen

APITOL INDUSTRIES, INC. U.S.A. . T.M.

TELL ME (Harry Sonoda)

> Rachel Publishing Co. BMI-2:25 1022 (45-71162)

AND THE PARTY OF T



Rap - Meadowlark (ASCAP)



SURE IT HURTS

("A BROKEN LEG CAN BE PAINFUL")
(Robert Plaisted)

DOCTOR & PATIENT



HE LOVES YOU DON'T CRY

(Robert Plaisted)

THE INFORMERS

RECORDS

SIDE ONE **ASM-424** Time 3:21 45 RPM

STEREO Produced by: Fred Brillhart **(**) 1980

WHO WILL CLOSE PANDORA'S BOX? (F. Brillhart - E. Earp)

> FRED and THE JUPITER GYPSIES A THE JUPITER GYPSIES PS. Pecorded at: Atlantic Sound, Mariotics.

RECORDS

SIDE TWO ASM-424 Time 4:33 **45 RPM**



STEREO Produced by: Fred Brillhart (C) 1980

EUROPA FRED and THE JUPITER GYPSIES Recorded at: Atlantic Sound, Marietta,

VIKING®

VIKING RECORDS Los Angeles, California

© 1970 ASCAP Here, There And After Music, L. A. SIDE 1 WR 4911



Produced by Roger Koch 3:00

Engineered by Paul Elmore 45 STEREO

FLYING UPSIDE DOWN

AMERIKA

VIKING®

VIKING RECORDS Los Angeles, California

© 1970 ASCAP Here, There And After Music, L. A. SIDE 2 WR 4911



Produced by Roger Koch 2:25

Engineered by Paul Elmore
45 STEREO

THE SKY IS FALLING

AMERIKA

CUSTOM

SC - 155 SIDE 1 ROGAN

PRODUCED BY

TIME 3:22 45 RPM BMI

PLASTIC AX

WHITE SMOKE — Part 1

(Ernesto Da Gama)

THE PLASTIC AX

CUSTOM

SC - 155 SIDE 2 ROGAN

PRODUCED BY



TIME 3:22 45 RPM BMI

PLASTIC AX

WHITE SMOKE — Part 2

(Ernesto Da Gama)

THE PLASTIC AX

SUMMIT

A4KM_2392 Time 3;33 INTRO;30



501-A Scout Music BMI Arr.by J.Knapp

THE WORLD'S BURNING
(Jim Knapp)

CONSOLIDATED EXPRESS

SUMMIT

A4KM_2393 Time 3;13 INTRO;16



 $\begin{array}{c} 501-B \\ \text{Scout Music} \\ \text{BMI} \end{array}$

FLIP SIDE (R.Betts, J. Knapp)

CONSOLIDATED EXPRESS

PART I March of no reason (incl., the falling star") Natural forces getting out of control (incl., wind, rain, thunder and fire")	7:17 10:16
Requiem for a planet	5:14
nequient tot a planet	22:47
PART II	
Flight of the crystal ships	4:32
To another horizon (incl. "the divine message"	2:27
"Change of consciousness"	5:54
"Creation of a new world")	3:29
Cosmic balance	4:40
Peace without end	4:58
	26:00

Music composed, recorded and produced by GANDALF.
Recorded during summer 1982 at "BEGINNING SOUNDSTUDIO".

General conception by GANDALF Words and cover design by N.A.O.Creations.

GANDALF plays: guitars, synthesizers, meliotron, organ, sitar, vocoder, wind chimes, rhythm machines and percussions.

Additional musicians: Robert Julian Horky: flutes Peter Aschenbrenner : grand plano, organ Egon Gröger : drums

Heinz Hummer : bass Volces on "requiem for a planet" and "the divine message" by N.A.O.

Many thanks to ail, who helped to make this album become reality and to EVA for her being.

This record is dedicated to all politicians in the world

Manufectured in Germany by Record Service GmbH. Alsdorf Pressé en Allamagne par Record Service GmbH. Alsdorf © a Warner Communications Company



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PART I

The wise old seer sat in front of his hut, like on many evenings, and thoughtfully he watched the starry sky above. Some young people had gathered around him, they often visited him to listen to his words. He was just recollecting a notable event which took place a long time ago somewhere in the vast Milky Way on a small planet named earth and he began to relate:

Having wasted their valuable time with the consumption of mundane pleasures on the field of limited sense-perception, humanity had created an atmosphere of dark ignorance and selfishness on their globe. Thus misunderstanding, jealousy, hatred and open aggression became the main characteristics of the constant conflicts between nations, creeds and even the different members of one and the same family. All the mitry forces, armed with deadly weapons, were marching towards a great and maybe final battle which might very well have brought about the entire destruction of the human race together with planet earth itself. At this time a bright shining comet appeared in the sky and burst into millions of glowing sparks fading away into the endless space. This was meant as a warning, but blinded by their selfish desires people could not understand this sign.

Badly suppressed mother earth was lying in agony, her body trembling with pain made vulcanos spit out liquid fire, while draughts and floods followed each other like night follows the day. Thus the end seemed near even before the deadly battle had actually started.



PART II

All these terrible events were watched from a plane far beyond time and space by Him, Who created all the countless worlds with their multivarious beings. Taking pity on those who had not completely turned away from Him and for the sake of re-establishing the cosmic balance the All-seeing sent out divine messengers.

Flying in luminous crystal spaceships they drew near to earth. By the influence of their enormous effulgence and radiation of spiritual bitss, the chaos in nature was turned into peace and a sudden silence spread across the whole planet. This unusual scene was watched by the people with great attention, and many believed this was the absolute end. As the crystal ships were near enough for all to see, the hearts of the human beings became pervaded by pure spiritual energy and thus they were enabled to receive the divine message:

. Hear the eternal words of the truth! You are not born to satisfy your low desires by any means as you are truly destined for a life that's so much higher. Therefore refrain from all your destructive activities and return to your original position. Become aware of the fact, that you are all parts of the Whole, parts of Him. Who created you and all that exists. Know that the life-lyo of the roots lies in serving the whole tree. Like-wise you will find that you your energy and knowledge for the creation of a harmonious and peaceful atmosphere and the attainment of a surrendered and loving heart.

Now is the time for changing over consciousness!"

As soon as the heaven, words were spoken, the divine messengers disappeared from the sight of the people, but all they had heard and seen left a deep impression on their minds. Following the perceived instructions the human beings started to rebuild the almost destroyed planet earth. Now, instead of working against each other, they happily worked together and soon civilisations of highly spiritual culture flourished like never before, and peace regigned on earth for

"For ever?" asked one of the listeners and the old seer again looked up thoughtfully to the starry sky.



Star Wars and Other Space Themes
*Main Title from Star Wars *U.F.O. *Theme from Star Trek *Barbareila *Dr. Who



*Also Sprach Zarathustra (from 2001) *Thunderbirds *Princess Lela's Theme from Star Wars *Space 1999 * *



NATIONAL REPRESENTATIVE OF THE HONORABLE ELIJAH MUHAMMAD





NAUTILUS







ACTUAL SOUNDS & VOICES RECORDED DURING ITS HISTORIC VOYAGE UNDER THE NORTH POLE

VICE ADMIRAL H. G. RICKOVER, USN. is called "the father of the nuclear navy." This impressive title is accorded him for, in fact, he has been the creative and driving force behind this nation's taking the world lead in nuclear propulsion for ocean going vessels. A graduate of the US Naval Academy in 1922 and long recognized as a genius in engineering and in high level organization and crash-programming. Admiral Rickover waded through a jungle of problems and obstacles of a scientific nature that would have discouraged a lesser man far from the goal.

The time he cut off the project that resulted in the Nautilus and subsequent nuclear submarines has variously been rated at 5, 10 and 20 years. It was his almost unbelievable energy and his sixth sense for choosing the right scientific and engineering approach as well as the right man for the right job that closed the gap of years.

Admiral Rickover has been intimately involved in all aspects of our nuclear submarine navy during the design, the planning and construction stage and after the vessels actively joined the fleet. He conceived the idea of the polar voyage years ago and was very much involved in the plans for the Nautilus' trans-polar vovage. He was recently honored by President Eisenhower when he was asked to be his personal representative at the New York reception for the Nautilus on her triumphant return from Portland, England.

In addition to his duties for the Navy. Admiral Rickover was responsible - for the Atomic Energy Commission-for the design and construction of the central station nuclear power plant at Shippingport, Pennsylvania, the world's largest nuclear power plant built exclusively for the generation of electricity, and which was formally dedicated on May 26th, 1958 by President Eisenhower.

On August 28, 1958, the President approved a joint congressional resolution to award Admiral Rickover a gold medal for his accomplishments in successfully directing the development and construction of the world's first nuclear powered ships and the first large-scale nuclear power plant devoted exclusively to the production of electricity.

COMMANDER WILLIAM R. ANDERSON.

USN, second Commanding Officer of the U.S.S. NAUTILUS, led up to his recent transpolar voyage with a highly distinguished Naval career, When Commander Anderson, just past thirty-seven, realized the dreams of mariners for centuries past by taking his command through the Northwest passage, he had nineteen years of Naval experience behind him. He started his career as a Midchipman at the U.S. Naval Academy in 1939. Hailing from Waverly, Tennessee, a veteran of eleven submarine combat missions in World War II and the Korean crisis. Commander Anderson was described by an Admiral who knew him at the Naval Academy as "a star from the very start." Referred to today as the "Modern Captain Nemo," Commander Anderson has taken the whole thing in his stride. The very qualities that make him the Naval officer he is and led to his being chosen for this extremely important top-secret mission are the very qualities that enable him to accept the acclaim and honors recently accorded him with a clear perspective. He is quick to give credit to all those who surround and preceded him. He accepts his position as one point in a long continuum of historical events, all products of the technology and combined native genius of an era. He smiles when these facts are addressed to him and conveys easily to his admirers that history often plays these tricks on quiet, efficient men from small country towns by focusing itself on the man who is destined to act as the implement by which history is made. Award upon award. speech after speech - all accepted with quiet dignity and then Commander Anderson returns to his first love-wife Bonny and sons Michael, aged 13 and William, aged 3-and his second love-the taut and happy ship, the U.S.S. NAUTILUS.



C 1958, HERB SHRINER



PHOTO BY CARAS

HERB SHRINER, Hoosier humorist, has built his highly successful career on the easy relaxed patter of home-spun Americana. It may come as a surprise to some, therefore, to find him associated with nuclear power, underseas travel and the machinegun pace of modern technology as represented by the Nautilus. Actually, in private life, Herb is very much involved with all aspects of sea and air travel and particularly with submarines and sailing ships. He has been an incurable buff of the sub fleets since his boyhood days. He maintains an active interest in all branches of the underseas world and owns an extensive library of the seven seas in his waterfront Larchmont, New York home. He is an accomplished skin-diver, and his underseas exploration activities take him regularly to the small remote islands of the Caribbean as well as off the diving platform of his own craft in Long Island

Herb sailed with Commander Anderson aboard the Nautilus prior to the historic transpolar voyage and came quite naturally to produce this album.

The album represents the first in a series of projects involving the sights and sounds of the modern world that Herb has in the works. It gives him an opportunity to use his show business experience and at the same time to do something of lasting importance. These projects have been his dream for years and this album represents step number one, in what might be called "the enthusiasms of Herb Shriner."



the sunken Andrea Doria off Nantucket.

His forthcoming book is American Viking,

a biography of the rip-roaring shipowner,

Hans Isbrandtsen. It includes the first

account from Capt. Kurt Carlsen himself

of his legendary effort to save the crippled

SS Fluing Enterprise single-handed.

During World War II, as a sergeant, Dugan served as a staff correspondent for Yank, the Army Weekly, in the European theatre. While covering the liberation of France, he met a young French naval officer who had just emerged from the underground- or from 'the underwater' in his case-with the first Aqua-Lung. He was the now-famous Cousteau and his co-invention, which Dugan was the first to report, opened the present golden age of undersea exploration, now advanced by the historic sub-polar transit of the Nautilus. * * * * *

BROTHER MAZE

BROADCASTING FOR JESUS

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The '1' Sign Left

to be

Hulfilled

BROTHER MAZE JACKSON

Preached At SMITH CHAPEL BAPTIST CHURCH Durham, N. C.-May 12, 1974--Jerry Hooper, Pastor DIAL RECORDS SERIES

Joe Tex Live and Lively ANTICE





MONO 8156 II

According to statistics Joe is one of the most popular names in the United States. During World War II and the Korean conflict soldiers were referred to as G.I. Joe's, launching a trend that was capitalized on from comic strips to toys to movies.

The Joe I'm talking about rises above the multitudes of Joe's by virtue of his talents as a songwriter and singer and by virtue of his track record as one of the most consistent hit makers in the music business. The key to his identity is his full name-Joe Tex. This Joe stands out like Noah's Ark would atop

the Gateway Arch in St. Louis. Joe Tex graduated from the University of Rare Breed which boasts the highest entrance requirements of any institution second to none. When you graduate from that university you are rewarded for your devotion and efforts with the degree of Vintage Soul. Few artists possess such rare qualities of talent, soul, ability and excitement-qualities that are always in evidence when Joe Tex performs. His dues are paid in full and in my opinion he is the true soul spokesman of our times.

As you listen to this album "Live and Lively" I'm sure you will agree that Joe Tex's roots are his deep understanding of life. There's a new meaning to Thot's Life when Joe Tex sings it-with all the clarity of a suit by Cardin. You don't have to meet Joe

Tex to know he is beautiful people.

His interpretation of Love Is A Hurtin' Thing makes you feel the changes a man goes through in love, and he hits with soul-stirring impact on Do Right Womon-Do Right Mon. I personally like his versatile style on his big hit, Skinny Legs And All, when he gets funky. And he tells it like it really is on Popo Wos, Too.

This album displays the extraordinary Joe Tex at his best, singing with the excitement and soul that has made him one of the great entertainers of our time. In case you're from the show me state, I've reserved a front row seat so you can check Joe Tex "Live and Lively" out for yourself. Sock it to 'em Joe.

STEVE BYRD KXLW Rodio St. Louis, Missouri

" .e One

- 1. SHOW ME By Joe Tex: Tree, BMI, Time: 3:07)
- 2. DO RIGHT WOMAN-DO RIGHT MAN
- y Can Pann & Chine Moman, Prace B 3. GET OUT OF MY LIFE, WOMAN
- 4. WOODEN SPOON
- 5. THAT'S LIFE (By Kelly Gordon & Oean Kay; Four Star Television, BMI, Time: 3:50)

Side Two

- 1. LOVE IS A HURTIN' THING
- 2. DON'T GIVE UP
- 3. A WOMAN'S HANDS
- 4. YOU'RE GONNA THANK ME. WOMAN
- 5. PAPA WAS, TOO
- 6. SKINNY LEGS AND ALL
- (By Joe Tex, Tree, BMI, Time, 3:1)

Recording engineers: Glenn Snoddy & Chips Moman Cover photo: Den Bronstein Album design: Loring Eutemey PRODUCED BY BUDDY KILLEN



This is a high fidelity recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

ATLANTIC RECORDING CORPORATION

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DIAL RECORDS SERIES JOE TEX LIVE AND LIVELY















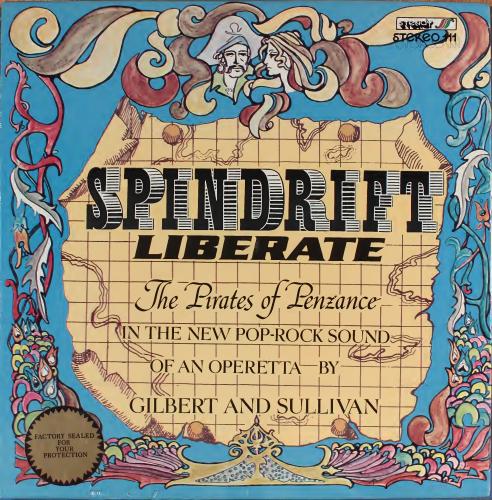




WITR SECOND ALBUM 331/9 RPM side one

Trus Jack O'well 10 Marcola Pirone INC. 684-2100









COMBO STUDIO'72

CS 72

CS 72

CS 72

Irene Appelo

Life Shift

Arpad Mazurel



Side 1.

- Liefde is niet maar een woord (Peter Janssens/Petro Marais)
 Fens komt de tiid
- (Peter Janssens/P. Marais)
 3. Elkander te aanvaarden
 (trad / Rassnita/C M de Vries
- (trad./Baronita/C.M. de Vries)
 4. Harachaman hu yislach lanu (Rami Bar-Niv/Rami Bar-Niv)
- A frequent looser (Arpad Mazurel/Cees Sier)
- 6. Intro (Harold & Harry Visser)

Side 2.

- Angsten
 (Peter Janssens/Petro Marais)
- Dromen
 Dromen
- (Peter Janssens/Petro Marais)
 3. Shiru Lashem
- (Shimon Kushnir)
 4. Chance (mondharmonika solo)
 (Arpad Mazurel/Cees Sier)
- Human wreck (Peter van Diik/Cees Sier)
- Stupid Rats
 (lex Blom/Cees Sier)

CS 72

CS 72

Irene Appelo
Arnad Mazurel

Life Shift

Recorded at: Studio Arnold Mühren Volendam (Holland)

Records pressed b Dureco B.V. Weesp (Holland)

"Combo Studio 72"

is a young group of musicians with mixed choir members of the Reformed Church of Purmerend near Amsterdam Holland. Aged between 16 and 20, they started singing after catechism classes under leadership of their minister Petro Marais.

After a holiday in Israel they started singing israeli folksongs with tremendous success, especially the songs from the yearly chassidic songfestivals, but then with Petro's own dutch texts, because these songs are old psalms and Old Testament sayings with lively modern rythmic and musical idiomatic expression. They sing regulary of their own congregation. They sing at coffeebars and evangelistic meetings. They are very popular throughout the country at special services for young people. Their first record was made in cooperation with the other four choirs in their parish.

Their second record was made for their concert tour in Africa, 1975, and include new songs from that continent. The title of the record ("Those who see light"), taken from an american sacred song, reflects something of their motivation. A very modern and progressive musical handling of religious texts as a way of bringing the gospel to all, describes the drive of these young christians to create a positive mentality for the church of tomorrow. They have something to say to everybody. Life is not meaningless. God's Spirit is moving in our time. They toured the USA and Canada in 1976 and performed in Indonesia (Java and Bali) in 1977 on a very successful concerttour that attrackted thousands. Japan 1978 is an unhopped-for-dream!



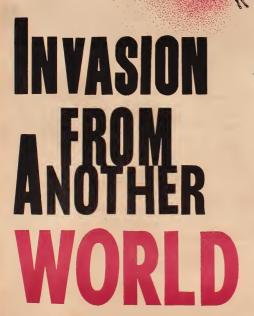


INDONESIA 1977

R.G. HARDY

Faith in Action

Preaches













RLP 8047

FERNANDA MARIA - The Queen of Fado

SIDE 1	TIME	SIDE 2	TIME
CASTELO BRANCO (Town In The Interior) "Whoever was born in Castela Branco cannot be happy anywhere else."	2:22	ANDA CA MANEL (Come Here Monel) I won't to donce the "Viro" with you Monel and I would be happy if you	2:05
VIRAM POR AI O FADO (Did You See The Fado?)	3:45	wauld ask my father far my hand.	
Where is old mon Fodo? I searched all over for him, Everything is sad without this Bahemian and lover of fun.	1	PASSOU (He Passed) He passed me by and I know he will never return.	3:23
PENAS These pretty verses play on the words "penas" which in Portuguese can mean sorrows or feathers of birds.	2:40	ESPERAS DE GAOO (Waiting For The Bulls) This song depicts the excitement among the spectators woiting for the bullfight.	2:12
TRAOUITANAS (The Old Coach) A nobleman and his marquesa drive to the country where they hear Severa sing a Fodo. The young nobleman grobs a guitar and starts a "desgarrada" (improvised group singing) much to the displeasure of his lady.	1:50	 RONDA DA SAUDADE (A Round Trip of Nostolgio) A sentimental stroll through ald libbon with nostolgic references to landmarks and to Severa the most famous of "Fado" singers who has passed on. 	3.08
QUAORAS SOLTAS (Various Stonzos) "With a showl over my shoulder and a guitar sweetly trilling, that's how a Fodo is to be sung."	2:4\$	S. A ROSA DA MADRAGÔA (Rose of Madragoa) This song obout Rose, the fishmonger tells of her colorful costume, goy personality, and her tamonce.	2:38
FLÖR ESQUECIDA (Fargatten Flower) "Do you remember that red rose you gove me? I found it colorless among the letters you sent!	2:00	 RUA DO CAPELÃO (Copelao Street) My fote has been clear, since the moment I sow you, embracing the "Fodo" is to die, embracing you is to live. 	4-08

FERNANDA MARIA despite her youth is today one of the foremost interpreters of the "Fodo".

She was born like the fada in the old quarters of Libban, called the "Mauroria". At the age of 13 her ferrent love for this type of music caused her to take a jab as a waitress in a typical fada locale. By now she has appeared as a ttor in every one of the fomous fada places, drawing record crowds and unanimous proise.

personal Moria has been recorded by the major Portuguese componies and has appeared successfully on the stone, on radio and on television.

Here are the most acclaimed selections from her repertary, recorded exclusively for Request Records.

FERNANDA MARIA apesor de suo juventude, é octualmente uma dos mais apreciados interpretes do "FADO".

Ela nosceu, cama a Fado, num das velhas bairros de Libbao, chamada "Mouroria". Aas 13 anos de idade, a seu ordente amor por este tipo de músico, fez com que ela se empregasse como criada num fipica retira de fodas. E hoje em dia ela tem aparecida como uma "estrela" em todos os Retiras do Fado máis fomosos, otrainda multidos que o oploudem unanimemente.

Fernando Mario tem sido gravado pela maiario das Campanhias partuguesas, tendo oparecido triunfolmente no poloco, no Radio e no TV. Es aqui os seleccões mais oplaudidos do seu reportário, gravados exclusivamente poro os Discos REQUEST.

Request Records are mastered at only leading Sound Studios that employ a Scully recording lathe, with a Westrex 3C stereo feedback cutter head, driven by two specially designed Whittier stereo cutting amplifiers, with a 250-water peak capacity in either channel. RIAA equalization cover. RIAA playback equalization should be used for this record in order to realize ultimate performance capabilities. Beware the hituned stylus. It will permanently damage this fine recording.

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RLP 8963 SPRINGTIME IN PORTUGAL



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BLP 10078 PORTUGUESE DANCE PARTY

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3800 S, Ocean Drive., Hellywood, Fla. 33019



SIDE ONE To Have and to Hold Pity the Poor Night Porter Bloomers Accappella Stella Canals

SIDE TWO The Sovereign Prince Ali-Baba The Mountain In Fighting Another Drink

BICTHE CLOSE Fender Rhodes, HammandC-3, Pranette CHRIS STAINTON, RICHIE CLOSE, SARAHIDECO Piana DOUG MORTER Lead Guitar JOHNO'CONNOR Electrical Guitag Aconstic Gnitar Classical Gnitar B.J. COLE Profal Strel Guita

KELINSALIGAR Synthesiseg Harpsicord RICKKEMP Bass JOHNLINGWOOD Draws DAUTOTIASSELL, JOHN LINGWOOD Premssion GLYNTHOMAS Syndroms MALCOLM PEET Bottleweck Guitar

PHRAPTODD Saxophone, Clarinet RICK KEMIR, DOL'G MORTER, JOHN O'CONNOR, BARBARA DICKSON, SARAH DECO Backing Locals

STRINGS ARRANGED & CONDUCTED BY RICHIE CLOSE LEADER: JACK ROTHSTEIN

PRODUCED BY DAVY ROTH. ENGINEERED BY DICK PLANT ASSISTED BY HARVEY WEBB RECORDED AT DJM STUDIOS, THEOBALDS ROAD LONDON MASTERED BY MELVIN ABRAHAMS AT STRAWBERRY MASTERING, LONDON

TO HAITE AND TO HOLD

In the clark continents of famine The swollen bellied children stare But anothy defeats despuir Unfortunates in place and time Swelv someday the bells must ching for you

To have and to hold The have nots have always been told Their day will come So they sit and watch and wait While fate fails to deliver They sit and shiver the north the cold light of day

In the mean lands and the plents nt nementations and me perity The sudeyed lovers slave At letters or at telephones Praying for loved ones to come home again

The waiting and the yearning The burning turning inside ont The silent shout of weed Gentle tempting whisperrel greed Will twist your heart and turn your head about

PITYTHE POOR NIGHT PORTER

Pity the poor night porter When the band comes to town Calling for refreshments Han and Cheese all roaw! Pity the poor night parter When the road crew comes in Calling for refreshment: Whisky beer and giu

He's sleeping in the corner Hoping that the belt won't ring H's been ringing for an hour He can't hear a thing His cars are stagged, his nose is blocked The heating's up too high The window sills are all united up The window sills are all united up The window sills are all united up

He's aquiet mun in a quiet suit Hell liked by his friends A man that never borrows And a man that never lenck Five kids in rented dies Alice for a wife He took a job at night

No lift, late shift Working overtime No tip, all lip Tucky pantomine Two stars no bars Prohibition comedy

But the waiter took the key BLOOMERS.

loearna quiet life

Fine English rose in rich sail she grows Old walls shield hee from the wind that blows Resulting cultivation Supplied with every need Looking for a weed that's of the right seed.

Proud purple thistle its wiser not to pluck Growing a here she consust uniting for lack Brought up in a hard school Thistle down the wind Raised on blunt words more sinned against than sinued

Stinking plant in the hedgerous With grim grit will flourish While nively bred orchids Wilt in the front window flowist But dark mother earth Will outch them all up And tomaple them back into the forest

The vamp of regetation the scarlet poppy flirts Laughs as she dances flaunting flinsy skirts Tempting the senses with her nall a live paire Sensuad onium determined to scalare

Independent wallflower careered through her youth And caught unawares she turns to face the trath Laughs at the battle of the seves, hat listens for the sound

But of strife and separation to declare the second round ACCAPPELLA STELLA®

Accappella Stella she don't need a man Only the occasional one night stand Never tarely on mry handy man She walks brautiful by herself

Accupped a Stella she does rever thing Baking her own bread and making silver rings Doesn't need a band although she loves to sing She sings beautiful by herself

Accappella Stella you're a world beating fella

Of a new kind There's no new to tell her she'll be sharing In unbrella When the rain starts she urm't mind

Accappella Stella beat you any zunn Actupera surm way you ay gone All the girls around they seen to be the same Now they're liberated there's nonved to change They look beautiful by themselves

CANALS

We'll inke a long bout along the canal For a last one good and the rail Free from the road and the rail We'll sail alone just the two of us We'll walk just the two of us together

Bi'll take a long weekend my friend and me Away from the car and the phone Be'll rouncalone just the two of us Be'll walk just the two of us Be'll talk just the two of us together

Re'll sit in the sanshine on a fine blue day And watch all the world drift away And stay alone just the two of us We'll with just the two of us We'll talk just the two of us together

THE SOUTERFIGN PRINCE

The Mariner is sailing Sailing nerves the sea Seeking ant the enemy Bringing spices back home to me

Spanish gold for the taking At the barbour of Cadix Their fleet was left a-blazing On the Ocean bed, stone cold, her cannons he Eldorado lies a shimmering Shinuwering like a mirage Luring the merchant venturer On a brutal grim and averlong rayage

Treasure laden gulleons Lennas, melons and anince Strange exotic cargo Gifts and garlands ht for the Prince

And Cloriana rules with a woman's wifes Plays the conjuctic with politics and smiles A computer for a benin, but the budy of a child All temper and guile

And the girls on the brach They are lying out of wach They valvoil on their skin 1 Gevent at on their skut And roll in the saud of flaved Spain And the girls in sidewalk bars Drink their caffee, smoke their eignes And langh at the waiting maid Wha can ers afraid of the Prince

And Glorinna in stiff starched loce With pearls in her hair and thunder on her face Screams with rugs; I has God left this place? There's no God in this place

Heres no.

And the girks on the phone
Ring ruber when they call home
And alk inconsequent
Will pass in a moment a thousand miles
And the girks in the airport framer
Another girks in the airport framer
Another in the famors so and For the flight to Brazil With a couple of weeks to kill in the sun

And Gloriana so harsh and chaste The soldier in her brenst is raging at the t Of Victories lost and battles left unfoced For want of such haste

Ind the girls in high-strapped shoes With a tun they never lose Hear the cross of gold neur meeruss of goal In wenney of stories lold in Sanday School And the girls without the Unweh Leave their lovers in the burch But seldom sleep alone And think nonner of Rome than a tourist town

And Gloriana sits shapped on the threae Her hard in her hands is weeping alone Decaming of the pust and times that are gone Decams of times ta come

And the mariner is sailing Sailing across the sea Seeking ant the enemy Hringing spices back home to me Bring me my scallops shell of quiet My staff of faith trevalls upon My scrip of joy, immortal diet My bottle of salvation My Governof glory, hopes true gange And thus PH take my pilgrimage

JULBARA Hi Buba kurning the midnight oil The don't fret and be don't toil

But who will put out the light Who can compete with these Arubian Nights? In the desert a normal is no bull thing Pitch your tent next to a Bedwain But choose a good date to read your palm And listen to the words of the desert song

In the barens in Baghdad how bazaar Veiled in the back of a Cackillac car The Sameen sweeds fought the infield boodes Rechard the Lombourt and the Christendond socks

Conspicuous in purila down Harley Street The Sheiks of the desert got the system bent But all the warriors of Islam Never did win what the oil bus won.

THE MOUNTAIN®

Lady lives on a mountain Lorer lives below in the town Exercimenting and night he calls to her Calls to her to make the socrifice

And the mountain is of his making And she is still writing for his lave She trivel so hard to reach the standards set for her

And to hide the feelings angels never have But it was only his fear that stopped him getting ton near tryl early her shame that made her feel the saws

And the monutain is of his making And she is still writing for his love . Is day breaks over the mountain The mist clears and the ice slopes dissolve Mist made the mountain look so beautiful But left so many problems unsolved

And the mountain is of his making And she is still waiting for his love

INFIGITING

I know you can take care of yourself he said as he No Lean't she screamed at him as she kicked him

Plates were flying everywhere cruel worth fouled The neighbours heard every word but they were

te mighbours heard every word but they were too far gone borare In fighting In fighting Sharting a relationship at the end of an affair. In fighting In fighting Ruthless when you should be taking care

After hours of loving togetherness, the strain was

The teapest hit his forehead, but the insults ivent Not the crystal she pleaded, anything but the But it only proced incentive, and it hit the wall He torcher best friends apart, she torchis best clothes

He bruised her delicate ego and she bruised his

But as the day was dawning and all the words were finally said They shrugged in confusion and fell exhausted back on the bed

ANOTHER DRINK

l kappy hour highballs at half price Trigula and vermouth without we Pranuls first Tastimulate a thirst A simple effective sales device

But I'm not going to take another drink Fin never going to touch another drop I said it last night and the night before But this time I'm really going to stop Fine old Bristol sherry we've quaffed Got sussled, got mandlin and we've laughed Poncy and beery Stinking and beery

Drinking real ale sold on draught It makes you fat and fuzzy in the head . Ind I'm sick of drinking alka seltzer every meht before I so to bed

With just a fouch of white wine

But I'm not going to take another drink I'm never going to touch another drop I said it last night and the night before But this time I'm really going to stop

Special thanks to Jo Lustig

Photography by Ken Griffiths and Alan Ballard Art Direction by Peter Wage All words and music by Maddy Prior

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Barbara Dickson courtesy of CBS Records Ltd.



Club-Sonderauflage Dolydor 6348 Stereo

James last

humba a gogo

Ein Potpourri mit hand- und trinkfesten Stimmungsliedern für die Bottleparty



James last **humba à gogo**

Ein Potpourri mit hand- und trinkfesten Stimmungsliedern für die Bottleparty

Trink, Brüderlein trink (Lindemann) Du, du liegst mir im Herzen

Jetzt trink'n ma noch a Flascherl Wein

Heut' komm'n die Engerl'n auf Urlaub nach Wien (Wunsch)

Kleine Mädchen müssen schlafen geh'n (Walter Kollo) Muß i denn (Trad (Bearls, Last)

O du wunderschöner, deutscher Rhein (Förster) Ich hab mein Herz in Heidelberg verloren

Der treue Husar (Franzen) Bummel-Petrus

(Wemer-Korsten) Immer an der Wand lang (Watter Kollo) Oh, Susanna (Trink'n wir noch'n Tröpfchen) Lustig ist das Zigeunerleben

Rheinische Lieder, schöne Frau'n beim Wein

Oh, wie bist du schön

Waidmannsheil

(Reckling) Fehrbelliner Reitermarsch

(Henrion) Mainzer Narrhalla Marsch

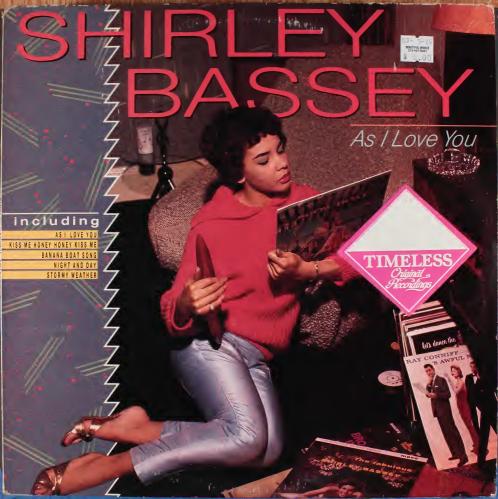
Kornblumenblau

Wer soll das bezahlen

Humba, Humba Tätärä (Hämmerle)

Im tiefen Keller (Trad./Bearb. Last)

So ein Tag, so wunderschön wie heute



1. FROM THIS MOMENT O
2. MY FUNNY VALENTINE
3. HOW ABOUT YOU
4. AS I LOVE YOU
5. BANANA BOAT SONG
6. GYPSY IN MY SOUL
7. BLUES IN THE NIGHT





MONO Also avallable on cassette TIMC (

1. KISS ME HONEY HONEY KISS ME
2. YOU, YOU ROMEO
3. PUH-LEEZE MISTER BROWN
4. BURN MY CANDLE
5. NIGHT AND DAY
6. FIRE DOWN BELOW
7. STORMY WEATHER

Album compiled by LEON CAMPADELLI Cover design: TORCHLIGHT, LONDON Photography: PICTORIAL PRESS

This compilation © 1984 PHONOGRAM LTD (LONDON) © 1984 PHONOGRAM LTD (LONDON)



SIDE ONE Funeral For A Friend/Lave Lies Bleeding 6 Cardle in the Wind (Goodbye, Norma Jean) Herales

SIDE TWO

Honty Cat

Rocket Man Benny and the Jets Daniel This Song Has No Title 1. Ou O.

Bootleg (illegal albun) Axyone caught with this album will be

imprisoned 20-30 yrs. ot of \$20,000-\$30,000 time

Elton John

In Concert in London

a British Broadcasting Production

Davey Johnstone - guitar Dee Murray - bacs

Nigel Olsen - drims Ray Cooper - percussion

040

and Elton John - piano Hendy Wamback - organ on "Crocodile Rak

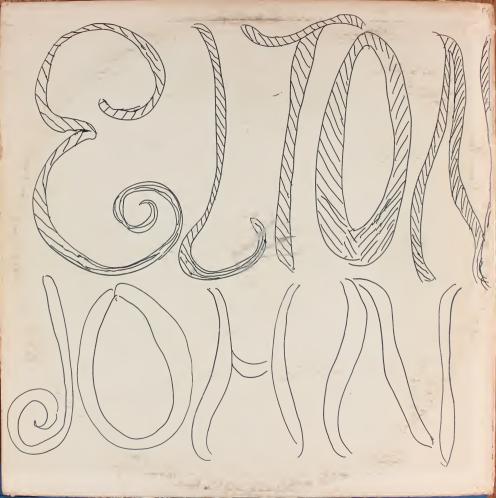
Goodbye Yellow Brick Road Legend of Danny Bailey Elderberry Wine The Party Ruddoh the Red Noved Reinber I've Seen That Movie Too

SIDE THREE

SIDE FOUR

All the Young Girl's Love Alia Introduction of the Band

Crocodile Rock Your Song Saturday Nights Alright



{Stephanie Wright}



STEPHANIE WRIGHT

Side A

BUMP JAM (Radio Mix) 3:20 BUMP JAM (Extended Mix) 3:34 BUMP JAM (Instrumental Mix) 3:43

Side B

BUMP JAM (House - Radio Mix) 3:21 **BUMP JAM** (House - Extended Mix) 3:47 **BUMP JAM** (House - Instrumental Mix) 3:49

Produced by DERON B. BELL SR. Co-Produced by: L.P. NEAL and W.F. BELL III
For DeBell Music Productions
Lyrics by: STEPHANIE A. WRIGHT
Production Asst.: J. HOWCOTT
Music by: DERON BRICE BELL, SR.

For Bookings/Additional Information: DeBELL MUSIC PRODUCTIONS PO. Box 26046 Dayton, Ohio 45426 (513) 278-8107 (513) 837-4504

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1980s, the Big Boys mixed, structures, all the while penning punk ideology, angsty alienation and clever humor. With features in the earliest issues of Thrasher Magazine and coveted@pots on their influential Skate Rock cassette comps, Big Boys were among the first bands to be labeled "skate rock."

Produced by Spot, legendary in-Lullabies is an album that saw the band testing the boundaries of their wide-ranging sound, with double-guick thrashers "Funk Off" to the languid vibe of "Sound On Sound."

bringing Big Boys' pioneering' music to a wider audience. Following the 2013 re-release of debut Where's My Towel / Industry Standard, 2014 sees Help Tile Brain Grow and The Line At The Cafeteria, There's Always A Seat.

- to a gatefold "tip-on" jacket
- an unpublished 1984 photo of the band by Pat Blashill

locitudes reproduction of original





WE GOT YOUR HONEY A

I want to be a problem want to cause a scene want to get reactions And wake you from your dream I don't care if you don't like it Or you think that it's the beet ... As long as you remember Then we're up with all the rest ...

I want to be different I want to make you see want to make you wonder Is it you or is it me? I'm the big question You'll never understand And to all you frat boys WE GOT YOUR MONEY IN OUR HANDS (hahahahahahahahahahahahaha)

LESSON A (Kerr, GATIS)

Fantasys are over now Yours is not the only way Accept that there's some other views And leave if you don't want to stay

What's the matter? Are you scared Your stance may not be so strong? Get rid of the competition Easier to prove them wrong Worried about your so-called "inage" It's the way ... then what'e to fear? Give you an alternative-Only if you come in here ...



I'M SORRY (Kerr. GATES)

I'm no better than you You're no better than me Don't give me that bullshit Just because we don't agree

T M SORRY

It'e become a case What am I supposed to do? Change the way I feel Just because of you?

I 'M SORRY



SOUND ON SOUND A (Herr, GATES)

Love is just infatuation

You are me and I am you

SOUND ON SOUND

I'm behind you, you don't see me I watch you when you are near me

I just look, and watch and listen

You say words the sound is missing

Looking back it's just reflections

It's just something else to do

WE'RE NOT IN IT TO LOSE A (GATES)

The time has come to say what you mean No more sitting around or hiding behind schemes The time has come-and you've got to say No matter what you do, we won't go away

WE'RE NOT IN IT TO LOSE- FUCK YOUR

Use any excuse to try and keep us down We know that you're scared of what you see all around, We don't fit your dream, your eafe reality But we'll do what we want, Because we got to be free ...

> FIGHT BACK A (Kerr GAES)

Sick to death, I'm sick of you Sick of me, what'e left to do? Slit your wrist, what will that prove? One point for thom, and ue we lose ...

OPPRESSION DEFRESSION OPPRESSION FIGHT BACK!

Everything is going bad Kind of seems like we've been had ... I've had enough, how about you? This depression-ie it through?

Are you ready to take a stand? Make a fanzine-make a band You're telling me you got comething to say Quit your bitching, there's a way

(chatty cathy goes to hell...) Chris Gates-bass, vocals, suitar on Tim Kerr-guitar, vocals, bass on Rey Washan-druns

also: Fred Schultz-drums on A

Nathan Gates-trombone David Kitto-trombone Brent Fawns-trumpet on "white nigger" and "funk off" thanks guye ... Produced by Spot Executive Producer-Cindy Wujcik

Recorded at THIRD COAST STUDIOS Austin, lexas

WRITE US LETTERS! big boys 4808 Ave 3 Austin, Tx 78751

-08-Moment productions P.O. Box 12424 Austin, Tx 788

FUNK OFF (KERR, GATES)

Yearolean Devign - Henry Owings / Chantlet Graphic Contro interior gateroid photograph - Fat Blaubti: 01984, 2014 pathisobilison

We're all free to do the thinge the man wante ue to do Puch too far, they'll take your car and what belonge to you

There's a law that they can find to stop most anything The preasure's here, the subtle fear makes you scream

People always getting stoped for stepping out of bounds

There's many things that we can do-so here we go ...

Don't give up just get back in and go another round Don't give them what they expect, let's keep thom on their tone

BRICK WALL

Lot's all yell so we'll be heard You talk loud and I'll talk louder

BRICK WALL-BRICK WALL-BRICK WALL-BRICK WALLS I mash your head to get this in You don't acros I'll fucking hit you harder

I'll stay here as long as you Scream and yell 'till I turn blue

Testing you on my belief Volume makes my point, not thought

Comforts.le,I'm comfortable ... Confortable. I'm confortable ... Confortable, I'm confortable...



ASSAULT A (Kerr,Gates,Turner)

I'm walking down the street Fools are always yelling-They won't leave me alone You think you've got a right To scream and yell at me? You never realize th What you do is wrong ...

Common sense tells you to Mind your own husiness... You go out of your way To cause a scene... Why do they say the U.S.A. is The land of the free? Don't tell me that my freedom Is just another dream ...

ASSAULT ASSAULT



Talk about the problems and talk about the girls. Talk about the boredone cause it's all the same

Talk about the boredone cause it's all around,

WHAT CAN WE DOT ... WHAT CAN WE SAY? ... WHAT CAN WE DO? ... WHAT CAN WE SAY? ..

CHANGE I

Religion sucks and so do all rules, You just learn to FIT IN when you go to school, Rich people lough while the poor people crawl, we try to talk and the pigs bust us all...

Things are all falling, we walk down the line. Nobody's perfect, we're all serving time, Things all get built up just to fall down. A hig fucking circle that always goes round ...



MANIPULATION

I was thinking about the things I heard today And did they tell you, most are rumors anyway Conversation, leads to feelings up or down And I can lead you by the way my wording sounds

MANIPULATION it's always in the news MANIPULATION it always seems to cause the news

The written word could drop a hundred atom bombs

The written word could drop a hundred atom bombs And break up close friends, break the strongest, closest bonds Conversation, leads to feelings up or down And I can lead you by the way my wording sounds





GATOR FUCKING A

(Gates, Turner) Gator boys and gator girls Living in an Izod world A millon clones, they're all the mame Rich little assholes with no brains

GATOR FUCKING GIRLS GATOR FUCK THEIR WORLD

All their lives they've never seen Protected in their little dream They don't know what's going on They don't know what's going wrong

WHITE NIGGER A (Kerr. Jates . Turner)

Don't you know you put me down You try to make me live a frown I'm having fun-I'm not in a rut

AT ARE ALL WHITE NICH-BE WE ARE ALL WHITE NIGGERS WE WON'T BE WHITE NIGGERS NO MORE

Some one always pushing me Oppressior man, why won't you let me be? Things won't seen half as bad If you get to recking with your recking dad

BABY LETS PLAY GOD (Kerr, Jates)

Baby, lot's play God You do everything I say And if you're real nice to me I might let you be the pope someday

GOD,GOD,GOD, SABY,LET'S PLAY SON

"hat's this with this complex and you? When you say jump, we're all supposed to move I've turned the tables and I've got the gun And God is pissed so you better jur



All souls OD "TIME SIGNETHES POR" BALL EXCEPT "Jump the France " OF 1982 KAMEHATEI MUSK

THANKS TO Spot, couly & Bill for indiging to got it out & to thinke carroll for Kesping it together while we're playing. and to the Austin Oi chorus for the sing a long.
Also thanks a hello to - the Dicks, the Offenders, Crotch hot THE FULLDOUS MARCHING PLAGUE, The Butthole surfers, Really Ked

THE FINISHED MARCHINE PROBLEM REDURNING SOFTEN ACC. SOME UP TO STATE ACC. SOME ACC. THE ACC. SOME ACC. SOME ACC. SOME ACC. SOME UP TO STATE ACC. SOME ACC. SOME UP TO STATE ACC. SOME ACC. SOME UP TO STATE ACC. SOME UP TO



JUMP THE PENCE (FEASTER) The sound I'm hearing

Should not be spoken It enters my mind All rules are broken It's the voice of reason Speaking as my conscience There will be some treason Same old sort of nonsence

AMBIVALENCE ...

I ALWAYS JUMP THE FENCE

Look at the good things not go Not good for long I thought I had it I was all wrong But now my mind is made up Everything is final Until the time I change it There is no denial

You want to want One step removed To have to have To be improved But now if doubt is out and intuition is in In an instant out of instinct I'll start all over again





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"Mixin' With Mixon"



THIS ALBUM IS DEDICATED TO THE LATE ROBERT (BOB ANTHONY) AZZARA

"MIXIN" WITH MIXON" DANNY MIXON TRIO

PERSONNEL:

Danny Mixon-Piano, Hammond Organ, Leader Lisle Atkinson-Bass

Tony Savoy-Drums, Syncussion

With:

Jim Hollbaugh-Alto Saxophone (on Double Bobby Pt. 2) Patrick Bureau-Congas (on Triste)

SIDE ONE

- 1. THERE IS NO GREATER LOVE-8:37
- 2. MOM'S DREAM-3:06
- 3. LOVER MAN-7:16
- 4. SEVEN STEPS TO HEAVEN-3:10

SIDE TWO

- 1. ALL OF YOU-7:37
- 2. TRISTE-6:02
- 3. DOUBLE BOBBY (Part 1)-5:20 4. DOUBLE BOBBY (Part 2)-2:20

LABEL DESIGN: MIXED BY:

COVER CONCEPT: PETE PETINO COVER ARTWORK: GUSTAVO SILVA GUSTAVO SILVA WARREN (Associated Sound, NYC)

> SPECIAL THANKS TO Dorothy Mixon-Mother Grandma, and Pa Turner Robert Mixon-Brother

James Chessman Tony Giacobello Kevin Murray Pete Petino Henry Rose Dina Vostinar Chris White



CINDERELLA CO. 819

As happy as I am to be doing these liner notes for DANNY MIXON's very first album under his own name, I am equally appalled at the fact that this is indeed only his first! In my opinion, it should be his fourth or fifth. But, of course, a new beginning is better late than never and I'm sure this presentation represents what will definitely be a new beginning for Danny Mixon. After roughly 15 years of activity on the local Jazz Scene, "Baby Boy," as I affectionately call my musically and spiritually adopted son, has not received his just rewards as an artist, but I'm sure from this point on, he will be getting lots more attention from both professional and lay people alike in the jazz community.

I can well vouch for the fact that without

exception, everywhere Danny Mixon makes a live appearance there is a tremendous reaction from the audience...never merely perfunctory, lightly acknowledging applause, but always the standing ovation type of reception. I should know, I'm the leader on many of the gigs now being played by Danny and no matter what the make-up of the audience, they always love him. There's never a time when someone doesn't come up during a break or immediately following a gig and ask "Where did you find that marvelous pianist" or "What's that piano player's name again?" Reaction to Danny Mixon is never lukewarm and more often than not, it's red hot. One reason is that this kid has a special energy within him that is radiantly captivating and the listener is engulfed not only in sound, but also the spirit and feeling generated by his non-stop energetic approach and attitude of total mental, physical and spiritual involvement with the music. Danny Mixon not only comes to play, he comes to command your attention to the extent of totally pulling you into whatever is happening on the stage or bandstand. Your involvement will not be laid back (if you really dig music with total 'chops' and total feeling), but rather arms over the head, finger-popping, foottapping, hand-clapping instead

Even if, from hearing this album, one gets the impression that Danny may not be one of the more original players around, I caution you not to stop here. The visual side of his presentation is of almost equal importance as the aural and he must be seen along with being heard for one to get the full impact of what Danny Mixon's piano playing is all about. On sight, one will immediately sense the originality in his approach and the unique way in which he handles tunes, rhythms, substitute chord changes, changes of mood, tempo, etc. Danny has the technique (developed from long hours of regular practice which was "grandmother encouraged") to state whatever he hears on the keyboard, be it simple or complex. Many influences are heard on the keyboard, be it simple or complex. Many influences are heard in his playing: Ahmad Jamal, Fats Waller, Art Tatum, Gene Harris (of The 3 Sounds), Errol Carner, McCoy Tyner, even Count Basie, along with strong gospel ties and he constantly pays lavish tribute to these masters; but there is still something unmistakenly Danny Mixon which will be heard more and more with the passing of time and the full maturation of this kid from the Fort Greene housing projects in Brooklyn, New York

Danny Mixon has gained a great degree of

varied experience as a veteran of such groups as those of the late Charles Mingus, Betty Carter, Big Nick Nicholas and of course my "Non-Electric Company," " Living Color-14 Shades of Black" and "Loud Minority," as well as various groups led by himself. He is also an excellent accompanist for vocalists and contrary to many of today's keyboard artists, has a real affinity for singers and loves working with them.

BASSIST LISLE ATKINSON has been a stalwart on the New York Jazz scene for a number of years now and is also a candidate worthy of much wider recognition. Excellently conceived and played well-in-tune bass lines are a strong point of Mr. Atkinson, as well as imaginative, explorative, exciting and most harmonically relevant solos (such as the gem on "All Of You"). A fellow instruc-tor at the Jazzmobile Workshop in Harlem, Lisle has always commanded my deepest respect for being a great soloist and "uniquely correct" as an accompanying bassist. In other words, he always had his own way of being right...and sounded awfully good doing it.

DRUMMER TONY SAVOY is new to my acquaintance, but here he demonstates a good, steady rhythmic backdrop to the melodic and harmonic offerings of Danny and Lisle. His beat is tasteful and unwavering throughout the album no matter what the mood of the piece. His drumming here is clean and efficient and while he doesn't join in some of Danny's more climactic accents (instead electing to provide just a steady beat), his playing also never gets in the way.

A simple statement of the melody a la Ahmad Jamal opens up on "There Is No Greater Love" and widens to a full-bodied straightahead statement by Danny which climaxes nicely and winds down into Lisle's solo (which demonstrates all the aforementioned attributes). The listener can't keep still on the out-chorus in two up to the bridge where another climax occurs, then the tag which really gets groovy and keeps your head moving up and down (on 2 and 4), building to a nice Basie-type ending with the final arpeggiated chord based on the major thirteenth, plus eleven harmony and sounding like a 90piece orchestra with instruments in various sections piling notes onto this big fat chord.

"Mom's Dream" starts out with a long
"Hymn to the Sun" type cadenzic sequence which evolves into a funky, churchy passage, then the mood goes back and forth from these two styles and even into "Broadway" and "Hollywood" excursions to throw you off so that you'd never suspect it would end up being the introduction to "Lover Man When the melody is stated, you are imme-

diately relieved from the pursuit of this heavenly state (the intro was the pursuit). The melody is very tastefully stated on piano with little arpeggiated flourishes here and there, with excellent bass lines, followed by all kinds of linear excursions that might remind one of anyone from Earl "Fatha" Hines to Ray Charles, all done in a perfectly logical sequence and building into a 12/8 vamp that scales the heights of emotional impact and winding up with a sustained semi-classical type cadenza on the end. From this cut, one should be able to form a picture of Danny's keyboard facility, harmonic diversity (one

moment he's using triads and the next he's making major 13th-plus 11-plus 9-chords). I suggest the listener take a moment to consider the nice feeling one can get from hearing live versions of these first two cuts

The atmosphere generated by the mixture of the music and the crowd in a club is something special and if you can imagine a crowd hearing and viewing live these two cuts, you can imagine a lot of grooving going on.
"Seven Steps" is nicely played up-tempo

with a good solo by Danny and very good backing up by Lisle's bass and Tony's drums and Syncussion.

"All Of You" is reminiscent of Ahmad Jamal, moving along very pleasantly for one chorus then more Mixonn-isms come out in the second and third choruses, followed by a vamp which swings right along building into two marvelous climaxes based on compound triplets, followed by a monstrous break and 'mean' solo by Lisle. Lisle can be heard singing along with his solos, an accomplishment nearly equalling that of mastering the string bass, itself, I'm sure. After that, it swings on out then takes the form of an extended vamp in two and ending attractively

The Bossa Nova piece, "Triste," serves to show off the ad-libbing abilities of both Danny and Lisle with Lisle's solo being the high point on this cut. Patrick Bureau was added on congas.

What has become my personal favorite is the cut "Double Bobby," written in dedication to one BOB ANTHONY, a recently deceased pianist/vocalist who was Tony Savoy's dearest friend, and whom Danny had met only twice. At one meeting, Danny reportedly told Bob he had heard that he (Bob) was a pianist. Bob is said to have replied "after just hearing you, I now consider myself just a singer." This dedication to departed friend Bob Anthony, who passed away from cancer at age 39, is a straight-ahead shuffle-blues that keeps the groove all the way, with Danny making positive statements on the blues chorus-after-chorus. Lisle's solo does the same thing, with the bass able to soar while the piano left-hand holds down the bass chords. Notice Danny's accompaniment for Lisle's solos on this and the Bossa Nova cut. Part 2 follows this one, and after the voice of Danny Mixon gives the go ahead signal with the familiar phrase "One More Time," we hear the alto saxophone of Jim Holibaugh and Danny on Hammond organ. This consists of a num-

Daniel Mixon, born Daniel Asbury Mixon, on 8/19/49 in Manhattan New York, is one of the young warriors on whose shoulders this music will rest totally one day in the not-toodistant future. I won't rest well until I'm satisfied that he has gotten the proper recognition as a musician's musician and a crowd pleaser for Danny Mixon is indeed both of these.

ber of saxophone solo choruses accompanied

by some groovy Danny Mixon organ chords,

keeping the same basic feeling as on the origi-

nal cut (Part One).

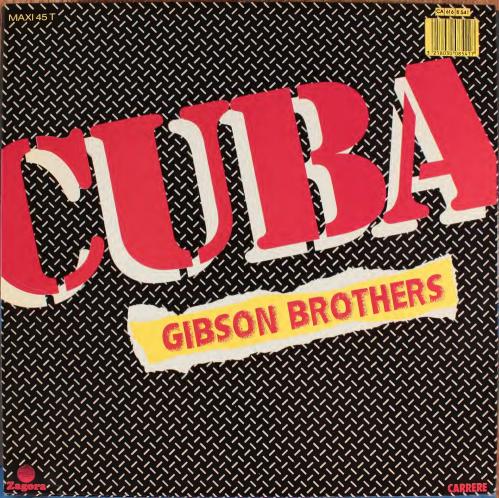
I repeat, don't stop with listening to this album. Make it a point to catch Danny in person-with whomever he's appearing. He is a special enhancement for whatever group he happens to be a member of and I especially enjoy what he does when appearing with a group of mine.

FRANK FOSTER June 1983

MAXI MB







LOVE TO INFINITY KEEP LOVE TOGETHER

BLUE IKON'S RONTO SWOOP BIKE MIX LOVE TO INFINITY'S VIPER MIX

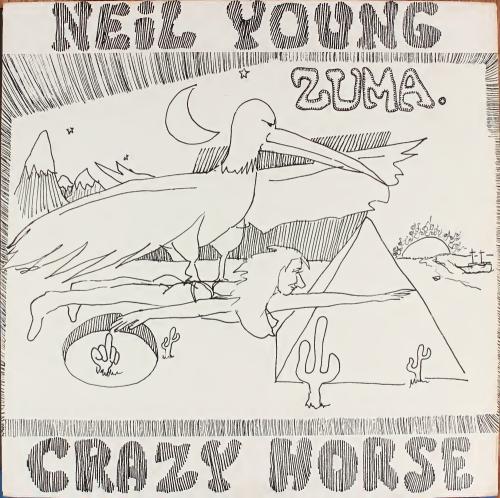
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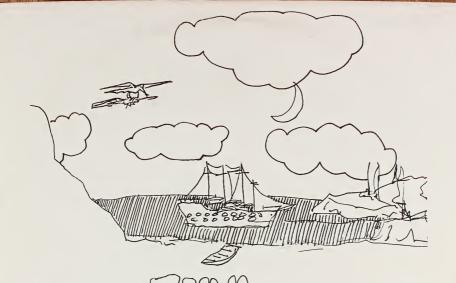












- HEIL YOUNG WITH CRAZY RHYTHM GUITAR: FRANK SAMPEDRO BASS: BILLY TALBOT

€ VOCALS

C DON'T CRY NO TEARS C DANGER BIRD

A PARDON MY HEART

\$ ST LOOKIN' FOR ALOVE

C BARSTOOL BLUES

DRUMS: RALPH MOLINA * VOCALS

& STUPID GIRL

& DRIVE BACK

& CORTEZ THE KILLER A A A THROUGH MY SAILS

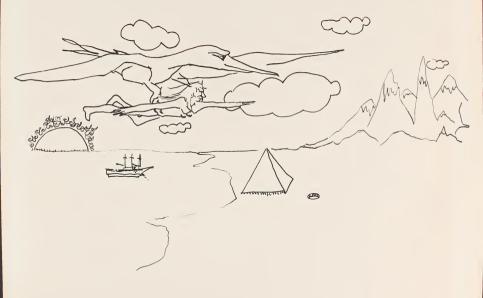
WITH CRAZY HORSE, PRODUCED BY NEIL YOUNG & DAVID BRIGGS. WITH TIM DRUMMONIS ON BASS. ALL OTHER INSTRUMENTS NEIL YOUNG WITH VOCALS BY RALPH MOLINA & BILLY + 4LBST. PRODUCED BY NEIL YOUNG & TIM MULLIGAN.

WITH CRAZY HURSE. PRODUCED BY NEIL YOUNG & TIM MULLIGAN. WITH CROSBY, STILLS, & NASH - CONGAS BY RUSS KUNKEL

BASS BY STEVE STILLS, GUITAR WEIL YOUNG-PRODUCED BY MEIL YOUNG FTIM MULLIGAN

COVER BY MAZZEO

DIRECTION BY ELLIOT ROBERTS





"JUST US..."

PEACE ON EARTH

"JUST US..."

PEACE ON EARTH

SIDE ONE
1. Shout It (2:38)
2. Easter Song (2:08)
3. Speak To The Sky (2:40)
4. Joshua (3:03)
5. Learning To Live (2:38)
6. All Good Gifts (2:35)

5. Freely Freely (3:30) 6. Peace On Earth (3:44)

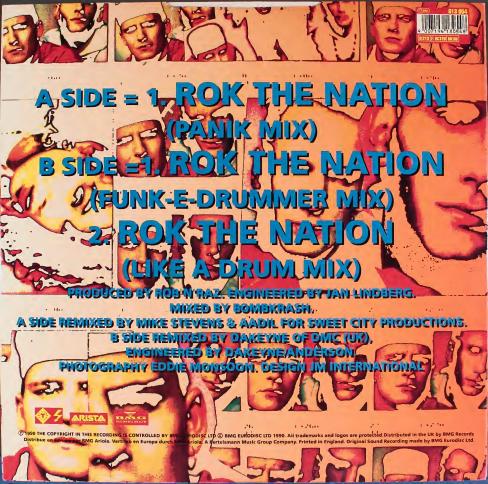


The "Just Us" singers are a family group from Southern Ohio. They all attend the Eversole Church of The Brethren, in New Lebanon, Ohio, where they originally began singing about eight years ago. Since that lime they have shared many hours of singing throughout Southern Ohio and occasionally indiana and Kentucky. They feel the Lord has blessed their lives with musical talent which they enjoy sharing with others. "Just Us" consist of seven young people, all having fuil-time jobs, their time for singing being illimited to evenings and weekends. The family relationships of the group are as follows: Sara Bowman, sister, sings alto and plays plano; her husband, Mark Bowman, who sings bartione and plays bas guitar; Sandra Parks, sister, sings alto and lead; Sharon Heiser, sister, sings alto and plays plano; her rubsand, Gene Heiser, sings bas, plays plano and bass guitar. Denver Wilson, brother sings tenor, plays bass and twelve string guitar and John Walden, cousin, sings bass.

"Just Us" sings primarily Gospel music and occasionally some Folk. They feel all the glory of their success belongs to God and without Him they could never have recorded this album. They are very pleased to present "Peace on Earth", their first album, consisting of tweive songs, two of which were written and composed by members of the group. The song "Streets of Gold" was written and composed by Denver and the song "Peace on Earth" was written by Sharon and composed by Denver. Their purpose for singing is to spread God's word. They pray this album will help to bring peace on earth and touch the lives of others, that they too can learn to know Jesus Christ.

Producer - Dan Burton Engineer - Phil Burkhardt





SUGAR HILL GANG







Side A Apache

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LORD of myllific



Eric Anders 'As shown on Swedish postage stamp.

SIDEONE

SIDETWO

Produced by Anelle Etiksson/Arranged and Conducted by Swante Widen/Engineered by 8join Almstedt & Robert Norberg (Remix by Robert Norberg Monaged by Ken Etickson Recarded of Europa-Film Studios Stockholm & Capitol Studios Hollywood (Monufactured by Capitol Records Hollywood) (Printed in U.S.A.

P.O. BOX 180 CORBETT, OREGON 97019

新潮熱線25





TSHAW YANG CASSETTE TAPE

STEREO

AT TTB-2838

新潮熱線25

(本集資料由D.J專業舞曲錄製)

1 ROBIN HOOD-William King 羅賓漢男孩一言語名大PUB## "织效"期曲·勢の搶頭 Fly. Robin fly, fly robin fly Hey Sobin, hey Sobin-

Yan your pecket, no more mensy Hay Robin, bay Sebin got to do it Many problems Many lovers May Robin, hay Bobin, got to do it i got to move into the dark Oh oh oh oh, you got to held an all the dreams All night I wonder in the perk Oh Fobin kins me come to me" Oh Notin Aims se come to me"
"Ney, doo't you knew I take your money
Oh. Ney Bon't you knew I took your money
Oh oh oh oh, Robin Bood oh oh oh Abin new yeryon"

(Repeat *) New Bobin. Amy Robin Can I halp you little beby New Bobin. Amy Bobin Now I'm coming Towng and nice May Robin. Amy Robin. I got to move

Noy bay, bay \$00(n... (Repeat ** 8 * twice) 2 HEARTFLASH(TONIGHT)-Linda Jo Rizzo 電磁機—目前領國最續手SINGLE聯曲。

本公司租力指介 You can traval around the world
You can have all kinds of girl
But you never goom find the one to love you like 1
db. (1 60, x1)

You can try to walk sway And your heart can going straight But you come beck to me you know it I can stump

Never knew your touch could be so nice wenne heart flesh rought | can't resist your charm (You touch me all)"

3 MACH MAN-Andrea **應戶里務一**號組87冊從腳曲,一腕便知

Cire me.give me.give me your low.

Ob. Macho Ban (Macho...)* (Fayest *)
Top know the pip also when the D.J.'s going
H's a fatty place you fall encoyed
H's a fatty place you fall encoyed
H's a hall far to the Macho Mar
They slif for down Leave that night
The Macho D.J.'s been boggle-boggle tide
I was disport rudely on the camerame
I was disport rudely on the camerame

ic was accepts runsiy of the Hacho Ha And rocky bitty gody with the Hacho Ha "Macho Han. Hacho mon Now you're not superman Macho, Macho Man **(Espeat **) So clap your hand may to your face So nobody would let down work it up Everybody here wents to have some fun Shake it to the left shake it to the right

Nove it up like a mecho men (Repeat **) No is not familiar No playe the game at the right So come get it by this evening Dancing in the light . Hacho Man. Macho ann Macho, secho sec.....(Kepsat *,

4 DI MI QUANDO-Aventura 吉咪毘杜一全國大專院校。 傳新花與指定獲成曲

se och, be och (7x) I'm go(a' up but I'm supposed to go down
I have something strange that apins me atound Some crary feeling rune up to my heat I just don't know if it's love or it's deed CMONUS: "Be ook, he ook (Iz) Those flashing eyes case "cross straight sheed Places com and see me before I fall down

Scom bib! sabboo and sahed! boo (Repeat * then CHOBES 4x) 5 TROPIQUE(REMIX)-Muriel Deco

熱帶一走紅中泰KISS夜披倉, 一首複雜創上口的連環類曲 Say, girl, come on any move your feet

We're goose make it out wide We're goons flow like

A MITO group make it elright. We along make night ob oh We along make oight oh oh inco the night ob oh We along make oh oh wo'll be niright.

6 HOLD ME-Nick Letizia 福抱我一旋律流線・引人入路・笛号数の

Hold me oh hold me now Held me oh hold And so I knew tha time ted come Go kins your lipe and any good-byo Whild me, oh hold me now Love bea to forget the time Wold me oh hold me now I wish you wall forever after Oh can't you mae, you belong to me' We're reelly maited for every long time And suddenly I now your face Because It like a beautiful dream (Repeat * twice) There will be no border lies Setween our leving so we know the time has come Nothing on sorth can tour up apert

7 PLAY THE GAME-Rudy & Co. 玩遊戲一節奏明朗·名大DJ一致公認強打曲

It's a kind of magic baby you can take se your way It's a kind of magic baby you decids I bad to play I can feel you right on se I can feel it now, he ha Just you mear me I was there with you and fall in lybe (he.....)

"No one play the game you can do it we can do it do No one play the gas You can move your body, move them, move them Love ride a dream We can prove it. we can do it do it Lowing for your bonds (Going through me)* Give him steped in motion beby so I give you my time lim't that examptial daily you decide of the night it's (Going through me) (x5) (Bull shit, yeah) (x5)

8 STAY WITH ME TONIGHT-Patry Ryan 今夜與我稀伴一西德冠軍聯曲,

短牌兒園園林 tow know I'm searchin' for mweet emotion Itales fellow but Iowa won't Ioday I maw you down by the ocmes

CHEMIST
STAY WITH AN EXCEPT STATE THE STAY OF THE STAY WITH AN EXCEPT STAY OF THE STAY OF Italia lover just call me your supple (Bryeat *, CHONGS)

新潮熱線25





TSHAW YANG CASSETTE TAPE

STEREO

B匝 TTB-2838

1 DON'TALK ABOUT YOU—Swan 別提起你一套家推出·歌音項項的經濟排除

You've relly nomethings, I don't bettern you all you do in tall for why don't you try to remmy bett to any all those words that always get in the way. State tall on why we like strangers when we tight to the eyes to make believe again all the time w've been welling.

All the time we've been weighted and others open All the time we've been weighted News the time of the control of the control of the see and the control of the One oh, oh, oh, oh, where to be also the oh, oh, oh, we're frifting spect to eat all your fire Carry on with your tabless Should I tall you moved.

Or now you going to try Metros eyes and you larger for knew I can live without II. John as for an you find I say.

And I say that time
for the hot you got be size for calls shout you
fore as
if you do not you fore as
been as I ground to reaches it all night long
that me I ground to reaches it all night long
And lone you, believing I can't do wednes at all
and lone you, believing I can't do wednes at all

And I now you beliaring I can't do westorm it all right long can be not supported by the support of the support

2 LADY VALENTINE—Monte—Kristo 維納泰女發一最新男女對電腦。不可忽視

Somewhat Marke as in the patient.

I believe to the more than the part of the

3 COME WITH ME-HBO

■ NATION T - 図内性 TAL MAN EDDS 製品 は traing the record parties with a partie of the Allow with ay said flow's Enger the makes of your Allow with ay said flow's Enger the makes of your the fore above a large year of the trainer. The fore above a large year of the trainer of the fore above a large year of the said of the Tallet year to that of our temple. There is a spend the right with you and you foretions and the said of the said of the said of the said of the Tallet year of the said of the said of the said of the said of the Tallet the said of the said to with an action with an E. Just for these failing. The work for the right of the said to well on an other A fragent the Light! I want to exact to well on an other than the light! I want to exact to well on an other A fragent that the light of the said the said of the capital Section 2 of the said of the said of the capital of the capital Section 2 of the said of the s

Whetevar want to thick of an contact (Arosat *) Come with are etcy with an Sign with an Score with an around the an Sign with an 4 SUNDAY GIRL—Bad Boy Blue 鞍田女骏一名大唱片公司便力打紅「女孩」舞曲

Add the way and after to drawn on a locally attract of a analyse, nowing night for those at empty passes on by the analyse and the second of the analyse passes of the analyse assess on eight. Date when 2 analyse are eight of the analyse and a second of the analyse and "I'm women bower your bowerthad." "I'm women bower your bowerthad." I'm your added no life on eight tonight by your adder by your adder on life or eight young from any your 2 awaren bower your reservinest Share your dreams in your that we hold you raight 5 attentions the right.

by year case.

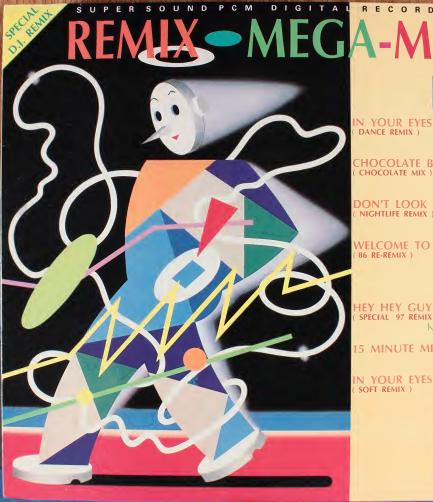
It would have you of feese in you of feese in you have been your of feese in you can see that the regist, in the right of an early of your of your of you can be register, but the right without you cannot get you had be an of acased not should not be care by looking you had be not care by looking you cannot you will not you will not have you will not you will not have you will not you will not have you will not you you will not you will n

6 HOW OLD ARE YOU?—Mike Mission 柳名大了?—節奏—流・深受物書寫好 (加快)

When the high Doy go not my aird is crying the the children level. Make the children level. Make the children level. Make the children level. Make the children level. I speed the children level. The chi

7 EVERYBODY HAVE FUN TONIGHT -WANG CHUNG 今夜狂歌―名大類地物日外極曲・ 特集出が見版本

A ferror all actions which is town in a per image, an image per facility in the offering of the control of the



IN YOUR EYES (DANCE REMIX)

CHOCOLATE BOY (CHOCOLATE MIX)

DON'T LOOK (NIGHTLIFE REMIX)

WELCOME TO RIMINI (86 RE-REMIX)

HEY HEY GUY SPECIAL 97 REMIX)

15 MINUTE MEGA-MIX

NELCOME TO RIMINI 62 /2
SITLEY
HEY HEY GAY, 63 /2
HEGA-MX
TH YOUR EXES (SOFT) 57 /2 YOUR EYES S 59/2 RIMINI 62/2





IN YOUR EYES (R. Buti - M. Masini) REEDS

DON'T LOOK
Peter Godwin
NATHALIF

CHOCOLATE BOY
Josofo- Harris
MEDUSA

WELCOME TO RIMINI
(G. Panariello- G. Barboni- M. Farina)
RIC FELLINI

HEY HEY GUY (Oliva Sandra) KEN LASZLO

15 MINUTE MEGA- MIX VARIOUS

IN YOUR EYES (Soft Remix)
(R. Buti- M. Masini)
REEDS



連續音效舞曲(一)





TSHAW YANG CASSETTE TAPE

Oh I can not explain

STEREO

Revolution, ell up sot We are the eport of ell your wheek We are the possion we are the music Night life, passion. Wise blossom liper Night life massion, might life fassion Miss blossom liper Night life pession, I'm so firming Might life pession sake brown bold mager Might life pession, who's been a stop Don't look now, don't give yourcelf Don't look now, night life passion (5 time)

Sar-8-0 gingers cen take to life Chocolate, Chocolate boy got to be eching eway Give se it can be a day Chocolate boy, boy, boy, Chocolate boy You promise me make the honey laledies When I look at this blg dress I tell you lies I took ever all my cockles cake surness Cope through my tell me to my even I got to be eching Give me your candy today Chocolate boy, oh boy

Chocolete boy on boy (reverse) This is what maybe PB Pyophy sued to say Use your force, use your deface Then you'll come be a ster Lodies and Gentlemen; Miss Grace Jones

This is drop Keywood with the red desh album es it in two parts break Say I'm your No.1 I only Wenne be close to you Say. Say. Say.... Pley to the rhythm Say I'm your number one Cause you know I'll be good to you Say I'm your No. I Won't you I'll be crezy to shere your love Why can't you feel more than I am

Sheven your senses and turn the night You're the creeture of the night You need love, promise dalight

If you're wondering what's wrong with my voice

Vang on to told you in my erms The dreams can come true That song break up (break....) 西班牙文 3 there will be no derkness tonight

You're my fortuse I'm your friend These are shings we can't disputes

Nor I feel that is real take my heart

連續音效舞曲(一) SPECIAL D.J. REMIX TTB - 2201

Am IN YOUR EYES/OON'T LOOK/CHOCOLATE BOY/SAY I'M NO.1/CHERI CHERI LADY/YOU'RE A WOMAN/HOLIDAY. /INTO THE GROOVE/DRESS YOU UP/ROCKY/OH SHELLA /YOU WEAR IT WELL

Might or low it's just for a game In my heart brere is quasilon for you Serve my mind tumble only your name Cive me your love on on I may our future in in your blue eyes When my woul until [let to you We will drink together on our new life *You get the things use some setion In your eyes tonight I'm looking for love (Repeat *)

don't believe thet looking didn't lie Love will make you wrong, love will make you cry

I've been lonely too long I've been I been y too long No I can't be so strong Take a chence for a man to take my heart Sheri. Sheri lady kery Shari Lady Sheri. Sheri lady, golng.... Going Sheri ledy like us so tomorrow Take my heart doe't lose it Listen to your heart Steri. oher! ledy To know you to to love you If you go in baby, I'll be always love Boliday.... celabrato I'll eee you through, you got to do your love

Get up on your fast westerday to be Boy will it be I can see what is on your sind I can tell. listen all the usen A victim there, sho make a dress on you A victim there, and sake a dream on you Too bed that your love take over You know it's eir control, it won't let go love take over. If you surrender do you Love will out you through Should I listen what you said Or listen whet your folk said ir'e a tough occision to make I guess they'll be back I'm not good enough for you I can tall the way they act in an attitude Attitude Focken my ayno. I feel the burt inside

There's a beach after you I'm so confuse Ob. ob I'm right, like a fool I'm medileting Oh, oh I'm right, like a fool I'm medile I can't get out, see I try Can't you see I'm so confuse I can't get top, you see I try Like a fool I'm meditating Can't you see I'm so confuse I can't you see I'm conclusing Can't you see I'm conclusing Can't you see I'm so confuse I can't get out, you see I can't get out, you see I can't get out, you see I'm so confuse I can't get out, you see I'm you look so besutiful You're skin is soft, and your body cleer You're skin is soft, and your body cleer

You're a beautiful thing you're a beautiful ting, it go, go... ting, it go, go...
Let your felling show
Bon't you know that we could love go
Beautiful thing you're a beautiful thing, go

You don't need money, you don't need fame You don't need credit card to ride this train It's all in a sudden and It's cool some Time But if I just see your eyes Thet's the power of love That's the power of love On the streets in every where You're turning beed, you got to let sometwere Not the ordinery everything you wear is good

Especially, nothing I can all you You haven't known already heard of them half a million time Sut still I like to say You wear It well (10 times)

Ob. sheile. let me live you till the morning comes.
Ob. ob sheile. you know I want ot be the only one
Ob. ob shelle lat me love you till the morning Oh. ob. shelle, you know I went to be the only You got etyle, that's what other girls said

Sudden she end love is real so fine All over your body and this will be

連續音效舞曲(一)





TSHAW YANG CASSETTE TAPE

STEREO

B面 TTB-2201 B面 YTB - 2 201

HEY HEY GUY (內有收尾擊艦) 15 MINUTE MESA Pakes No. 15 Minute on the state of the sta MIX / IN YOUR EYES / YOU'RE MY HEART YOU'RE MY SOUL YOU CAN WIN IF YOU WANT CHERL CHERL LADY

Hey guy, hay hay guy... (Repeat ***) I was born to knwe the game in the atreet When I saw that you're looking for me When I meet you I just realize

acrees on what a right of the seerching for accessed a friend who further thing.

Ch. momething it makes me feel so strange. Anything enough to throw away

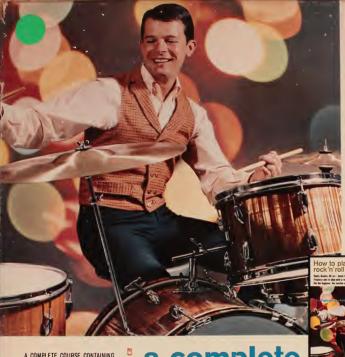
Mater branks us lover all my life

Your magic face, your magic fee

Might life pession, might life pession 2 times

Oh I can not expain everytime it's the same Not I feel that in real take as heart

Sheri, sheri lady like there's no tomeorro



See how to play, Hear how to play,

Then play along with a Recorded Rock 'n' Roll Combo!

ALL YOU NEED TO KNOW TO PLAY WITH A ROCK 'n' ROLL COMBO!

by PALMER-HUGHES

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CO., IN C.

a complete recorded course for playing rock 'n' roll DRUMS

COMPLETE RECORDED ROCK 'N' ROLL DRUM COURSE

How to Use these Records

RECORD SIDE A BOOK PAGE Rand 3 8 Band 4 .9 Rand 5 10 11 Band 612 12, 13 Band 7 Band 8 14, 15 Rand 9 16 17 Band 10 18 Band 11 19.20 Rand 12 21-23

RECORD SIDE B

Band	3						27	-29
Band	4						31.	32
Band	5							.33
Band	6						34	35

RECORD SIDE C

Band	1	36, 37
Band	2	.38, 39
Band	3	40, 41
Band	4	.42, 43
Band	5	.44, 45
Band	6	46-48
Band	7	49-52
Band	8	53. 54

RECORD SIDE D

Band 1

Band	2	ò
Band	360, 6	5
Band	4 "26 Basic Beats" (# 1-10)	
Band	5 "26 Basic Beats" (#11-20)	
Band	6 "26 Basic Beats" (#21-26)	
Band	7 Eight Chourses	

(COMBO WITHOUT DRUMS, fast tempo)

Before you begin to study with these records, locate your drum set in such a position so you can play all parts of the set and still have easy access to the tone arm of the record player. Each drill and each chorus in the book is recorded. After you read the introductory material, listen carefully to the recording of the first drill. Stop your record player and play the drill several times, imitating what you have heard. You may then wish to listen to the recording of the same drill several more times before you try to play the drill with the record. It is easy to play along with the record because a count of four is given before the drill is played.

Some of the more important choruses are recorded twice; once with the drums alone and again with a Rock 'n' Roll combo. You may play along with either or both versions.

Near the end of Side B, just before the introduction of the tom-toms, you will find eight choruses of a Rock 'n' Roll combo without drums. This will give you a charce to play what you have learned with a combo! You may play any or all of the choruses you have learned with the combo accompaniment.

"The Bloop," on page 56, is recorded with a full combo only.

The "Twenty-Six Basic Beats" have been divided into three bands for your convenience.

At the end of Side D, there are eight choruses of combo accompaniment without drums, played at a faster tempo. With this accompaniment you may play any of the twelve-bar choruses in the book, or you may improvise choruses of your own.

When you have finished this book and have mastered each drill and exercise well enough to play along with the record, you will be ready to play with any Rock 'n' Roll combo! Presents A Tribuite



To His Contemporaries

Bill Haley

Frankie Ford

Elvis Presley

Jerry Lee Lewis



Carl Perkins

Marty Robbins

Buddy Holly

Chuck Berry

From The

Fabulous



SIDE 1

- 1. Whole Lotta Shakin' Goin' On
- 2. THAT WILL BE THE DAY
- 3. Great Balls of Fire
 4. All Shook Up
- 4. ALL SHOOK UI
 5. SEA CRUISE
- 6. A WHITE SPORT COAT

SIDE 2

- 1. ROCKIN' BEATIN' BOOGIE
- 2. Boogie Woogie Blues 1954–1955
- 3. Blue Suede Shoes
- 4. My BABY LOVES ME
- 5. Honey, Honey
- 6. Wildwood Boogie

As a record collector, disc jockey, and a lover of the fifties' sound, I find this Charlie Gracie album to be "in the grove" as we use to say in the fifties.

I find he has captured the bed rock sound of Home Studio Recording. This was a very popular, and successful way of recording in those days.

In the early years of rock, very little money was spent to record many top hits, and many superstars came out of this era. Buddie Holly and The Crickets had just three pieces. Elvis started the same way; the rest is history. Charlie Gracie's first big hit, "1957 Butterfly," cost only \$600.00. It became the Number 1 hit in the USA, and in many countries abroad. It sold over 3,000,000 copies. So you see, I say he has captured a little bit of the past in the 80s. On this album, Charlie and his son, Charlie, Jr. are the only performers. Charlie, Sr. on guitar and guitar over dub, and Charlie, Jr. on rhythm, sound like a whole band!

By the way, while speaking to Charlie's personal manager and friend, Bernie Roth Bard, about the album, he said, "It's like hearing Charlie for the first time."

For those of us who grew up in that musical era, the sound will-be familiar. As for listeners of the present generation, here is the original sound from which all rock musc has been transcended.

ENJOY!

JOHN R. HAAS



Remember the Westinghouse 38th Annual **Machine Tool** Forum at the **Pittsburgh** Hilton back in May?

If you were there you saw the introduction of a unique new Programmable Controller. Heard discussions of the metric system, its costs, obstacles and opportunities, and what they will mean to you. Learned how safety and noise standards will affect the industry. Were filled in on emerging technologies: Hot Isostatic Pressing; Hydro-Static Extrusion: Reverse Osmosis-Lube Oil Recovery.

Two days of concentrated listening, pondering, discussing.

But for the first time ever at one of these shop-talk fests came an unexpected break in the formalities. Music! Songs! Comedy!

It's all here. To play back in fond remembrance if you were there-or to hear for the first time if you were unable to attend.

So listen. And enjoy!

Side One

Opening Number Highlights from the past 37 Machine Tool Forums.

Programmable Controller The Girl-in-the-Box with such memorable lines as "You can't abuse me, A child could use me . . ." set to Minsky's Burlesque music.

Vari-Width, Vari-Depth Handle Mechanism Improbable lyrics to the tune of a rousing march.

Proximity Limit Switch A succession of simple chords built around "The most versatile and flexible limit switch ever devised," as the song says.

Side Two

Quiet Line Motor You can be Sshhhhif it's Westinghouse.

Metrication Just when there's nothing you can count on, ya gotta learn to count again-country-style.

The Coffee Break Stroll "Come on, fellas, get a move on ... You won't want to be a-missin' all the stuff R&D has R'd and D'd."

Demand Controller How to increase your bankrolluh, à la the Andrews Sisters. Finale



Westinghouse **Machine Tool** Forum 1974



DMC



SIMPSONS

THE

OFFSHORE Live at the Beach Mix I Can't Take The Power Created & mixed by Phil Kelsey RT: 6.30 mins

HEAVY HOUSE The Future Mixed by Ian Lloyd RT: 6.50 mins

THE SOURCE W/CANDI STATON

The Divine Inspiration You Got The Love

Remix, string arrangement and solos by Steve Anderson (with thanks to the man upstairs) RT: 7 mins

THE SIMPSONS Do The Bartman

Remixed by The Commission RT: 6.00 mins

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10012 (212) 777-6676.





EX 5191/ES 1891*



X 517



EX 513

ROBERTO YANES
YO SE QUE TE AMO
I KNOW I LOVE YOU

Side 1
YO SE QUE TE AMO ((MII)
SI TODOS FUESEN COMO TU ((MII)
MIA ((BMI)
BEBO (SADAIC)
NO ME ENCONTRARAS ((SADAIC)
CREO QUE ES AMOR ((8AN)

Side 2
MI GRITO (SADAIC)
VEN A MI (®MI)
ESTA TARDE VI LLOVER (®MI)
CONTIGO APRENDI (®MI)
POBRES BESOS MIOS (®MI)



EX 51



EX 5133



EX 5004/ES 1704°

Vicentico





CLP-1307 COMPATIBLE STEREO-MONO

Vicentico Valdes

SIDE A

- 1. YO LO HARE (3:40) Balada-J.F. Grisanty
- 2. SIN TI (2:35) •
 Bolero Ranchero-P. Guizar
- 3. LLEGASTE TARDE (2:51) Bolero – C. Alfonsin
- DE MIS RECUERDOS (2:10) Shake-J. Formell
- 5. NUESTROS OJOS (2:55) ♥ Bolero - M. Del Valle

SIDE B

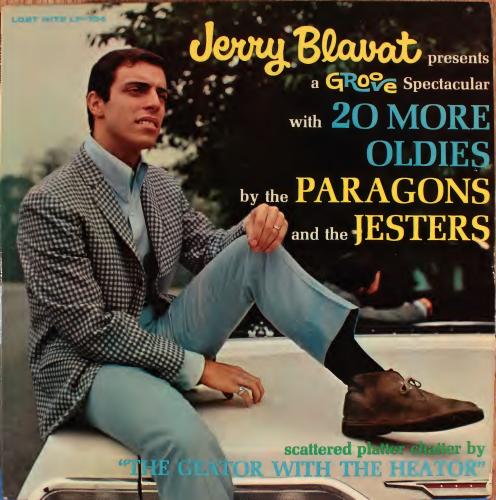
- LA NOCHE TE LLAMA (2:40) ◆
 Bolero Luis Garcia
- YO TAMBIEN CANTO A BORINQUEN (2:55) Boledanza – F. Hernandez
- HECHOS... NO PALABRAS (3:20)
 Bolero Trini Marquez
- 4. LA CALLE (3:07) •
 Bolero B. Collazo
- LLORA: LLORA (2:53)
 Bolero M. Valdes

Arranged/Produced by JOE CAIN

Art & Design by CHICO ALVAREZ









To the Jerry Blavat radio show the Paragons and Jesters were always more than just oldie groups. A night on his daily and syndicated shows would be a waste unless he included the Paragons and the Jesters for his "Yon Teenagers".

About their sounds, the only thing you can say is "The Greatest", That's what prompted "The Geator with the Heator" to pick twenty records of their all-time greatest hits. Of course you will hear Jerry Blavat on the album do a little research and commentary pertaining to the various sides, in his own inimitable style.

So why don't you reminisce with Jerry Blavat and you will agree that this album belongs to your "Oldies but Goodie's" collection.

NAT (DATHON) SEGALL

LOST NITE LP-104

PRODUCED AND OWNED BY CRIMSON RECORDS, INC.

COVER DESIGN: SNYDER STUDIO/PHILADELPHIA

PHOTOGRAPHY BY: SHELLY ROSEMAN

"PARAGONS"

HEY LITTLE SCHOOL GIRL
LET'S START ALL OVER AGAIN
FLORENCE
TWILIGHT
SO YOU WILL KNOW
TWO HEARTS ARE BETTER THAN ONE
THE YOWS OF LOVE
BLUE YELVET
IF
KNEEL AND PREY

Ninny Music (BMI) Ninny Music (BMI) Ninny Music (BMI) nny Ethelbyrd (BMI) Ninny Music (BMI)

Ninny Ethelbyrd (BMI) Ninny Ethelbyrd (BMI) Meridian Music (BMI) Shapire Bernstein Co (ASCAP) Ninny Ethelbyrd (BMI)

"JESTERS"

OH BABY
THE WIND
I LAUGHED
PLEASE LET ME LOVE YOU
I LOVE NO ONE BUT YOU
NOW THAT YOU'RE GONE
I'M FALLING IN LOVE
THE PLEA
SO STRANGE
SALLY GREEN

Ninny Ethelbyrd (8MI)
Trianon Pub (8MI)
Ninny Ethelbyrd (8MI)
Ninny Music (8MI)
Ninny Music (8MI)
Ninny Music (8MI)
Ninny Ethelbyrd (8MI)

Ninny Music (BMI)
End Music (BMI)
Ninny Music (BMI)
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LOST NITE RECORDS
(DISTRIBUTOR)

PHILADELPHIA, PA.

LEE ANDREWS

BIGGEST HITS



LOST NITE LP-101



JERRY BLAVAT LOYERS ALBUM



JERRY BLAVAT "FOR COLLECTORS ONLY"



New Reglity

Rudie Kay

New Reglity

The Breadth More Cutz you Down If Not Tonight New Reality

River Side
Just Yesterday
Fever Blues
Down Next to me
Winter Blue







Silence says more than all the words your mouth could hold So many reasons more than you could ever know The moons in the air and the creak is in the stair We can't run forever but I think we can make It through the night The sky has gone black and you need another match To cast a shadow where you own won't reach to Green and brown combine to make a hazel hue So many roads to roll your wheels in front of you

AND STATE OF THE S

The sound of rain reminds you of that fateful day The moment you realized you closed your eyes and gave it away It's so hard to get undone and so easy to forget The time it takes to put things back in place again. The voice on the phone telling you to find a home But you need your last nickel to play your latest favorite song Such a surprise to walk so lightly through the door Explosion of color you got more than you did before

CUTZ YOU DOWN

You always thought you knew better, but you didn't Playing your flute so loud A little taste of something bitter will cut you down to size Cutz you down to size Cutz you down To stze

Can anybody change Change me change me Five pennies for a nickel Her mouth was always moving

With concern She'd cut you down to size Cutz you down to size Cutz you down Let me tell you how I know When I got a hole in my soul I'm feeling the street through my shoe Cutz You down to size

She always looked so quiet sitting there

Cutz u down IF NOT TONIGHT

Yeah so your lonely wondering what am I doing here Staring at silence from your window, the smoke, and bumper machine Fading streetlight shadows calling morning doves Hope is what your hands are holding dinging to the ground Singing without a sound

Gravity loses it cool when the sand runs out Dice are rolling loaded numbers spinning round And your headlight broken rolling wheels and rain And the red lights are never sleeping mirrors flashing on the game There always flashing in time

In a sea of strange faces some things don't change Hi please to meet you I can't recall your name So if you're not going to dance tonight when will you? What you gonna say yeah, what you gonna do?

Can't hold on forever can't throw it all away What seem familiar chains the gates of yesterday

> Vocals, guitars, bass, piano, and Hammond performed by

Lies that cry and eyes defy and then the moment is gone Like a stone I am always waiting for the flames to come Screaming inside your lungs

The sun stain sky is laughing at your tear stained shoes Blinded by the beach lost in the tide When the wave comes down to wash over you What you gonna say what you gonna do So if your not gonna dance tonight when will you? What you gonna say yeah what you gonna do?

RIVERSIDE

Sitting down by the riverside It was alright Spend some time with you would be nice that be fine Dried parched out land & powdery sand it's dust bowl meantime But the earth is going to shake break through the gates When the floods roll through in the spring time Sitting down by the riverside it was alright

Your hearts on the ground and you can't hear a sound Your head is filled with cotton your intentions long forgotten Constantly lost and you can't afford the cost Your cars not running and your dancing with you cousin Seeing through the smoke smiling while you choke Your life is fleeting and your heart keeps beating Your mind is spinning round everybody looking down You have been waiting your whole life for this one Saturday night

Your cant find the beat and you're living on the street

You dropped your last token every words been spoken You trip on a step and your face is all wet And your cigarette is broken And the world is on the brink and you can't avoid the stink Your life is fleeting and your heart keeps beating Your mind is spinning round everybody looking down You have been waiting your whole life for this one Saturday night

Yesterday is long gone and I am waiting all alone Player come play your song While I am walting for the rains to come Waiting for the rains to come

Sitting down by the riverside it was alright

HIST VESTERDAY

A piece for me and a piece for you your dreams are what will choo Your home is far and your mind is there Grey streets are all you see cigarette for company Ain't like I seen in the magazines

Its east to underestimate the price you pay for a quick escape Just yesterday it seemed so cool As the days accelerate and you realize your fate Words and lines you got nothing to choose within

Checking up on the next new deal so detached from what you feel Never a bad idea to keep your distance The loneliness will never wane fix it up with a pair of shades Just vesterday it seemed so cool

ALIDA DISTRICTION

Mastered by

FEVER BLUES

Mama I caught me a fever Mama I caught me a fever Your lips my Levis Could I come over tonight?

Drums performed by

Firefly Burn up the sky Tonight

> Treat you like a friend Girl ! treat you like a friend Now I got no money to spend And my blood is simmering

Firefly Bum up the sky Tonight

DOWN NEXT TO ME

My mama said keep you head off the ground But you always find it so east to say no I won't even play that game that you're thinking of Forget not my darling I have some aces of my own You don't even know the lengths that I have clawed So baby please don't be so cold don't take me so So serious, but seriously Cause I want to take you down

Down next to me down next to me

Baby don't you know I got too much time on my hands And all the moments in between seem like eternity And as we question whether or not we have changed I can't help but to absorb myself reward myself In that nifty sound coming from me Come down and hear my sound Down next to me

WINTER BLUE

Tran door in the cellar I lie awake Waiting for the winds to blow Past my way

Dusty horses To spread the news What's on the pages

Don't interest you I want you to show me My little room The grounds so cold here

Far away horizon Waving heat Fleeing from the ocean On the street

> i want you to show me The ground so cold here

Winter blue Streetlight shadows Bitter bite

No more time to heal Left tonight I want you to show me My wooden room

The ground so cold here Winter blue

Recorded at

toshua C Harris

Kay Tea Studio Brooklyn, NY

Graphic Design and Layout:

Art Drip Portrait and words: Paul Richard Camo Patterns: Andy Schansberg Brick Wall Photo: ohn Messinger





WHISKEY DREAMS AND NURSERY RHYMES

IF LEVER HAD TO SAY GOODBYF TO YOU

SIDE TWO

DON'T BLAME IT ON LOVE

ROCK ME OFF

ME & YOU









Ann Elder and baby Jessica are pictured with Dogwood (Ron Elder, Steve and Annie Chapman)

SIDE ONE
Love Note: 300
Steve and Armic Chapman
I'll Be Ready To Go 247
Ron Elder, Steve and Armic Chapman
Seed Song 244
Steve Chapman
I'll Bring Him Back To You 3.14

Elder, Napier, Chapman What Do You Plan To Do? 2:37 Steve Chapman SIDE TWO
Keep on Walkin' 2:40
Steec ond Annie Chapman
Glad I Came By Here 3:10
Steec Chapman
I'm Gonna Leave My Troubles 2:37
Steec Chapman
Buffalo Creek 3:12
Steec Chapman
Jenus is Coming Soon 2:29
R F Minney

In the richness of His mercy, God mode us olive together with Christ and nuised us up with Him and seated us in heusenly places with Himself in Christ Jesus. It is from this sected position of rest that use can wait through our acceiness farill our enemies are made o footstool for the feet of our Lond End & Col. 2013.

Produced by Chris Christian for Home Sweet Home Productions / Album Design: Small Wonder Studios and Thei Eichmann / Cover Photography: Mark Pleasant / Calligraphy: 4, T. Morrow



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LOVE NOTE

w/m Steve & Annie Chapman Copyright © Monk and Tid Music. 1976, (SESAC)

And I soon by nou-year in wondering when I II come But remember you're my Father's chosen one But remember you're he'ld send me to you. Lean on the One I have sent you. He will help you Keep your heart from other loves. And lead you salely to my side. And lead you salely to my side. The father wonders was a send gone for I still an looking For I still an looking

Forward to the day When I hear my Father say "This is your wedding day Go on" My laye—hold on.

A note written to the waiting bride from Christ, the

I'LL BE READY TO GO

w/m Ron Elder, Steve & Annie Chapman Copyright @ Monk and Tid Music, 1976, (SESAC)

It was good to hear from you I know you really care Just knowin' you're still comin' Makes the waltin' easy to bear

The one that you have sent me Has kept me very well I know you're really busy Preparing the place for us to dwell.

CHORUS.
I love you—I am lookin' for you to come
I want you to know
When you come I'll be ready to go.

By the way I thank you For the gifts you gave I been wearin them everyday Please tell the Father I sure do love His son I know it's a mystery

But we are already one CHORUS

I love you—I am lookin' for you to come I want you to know When you come I'll be ready to go

The bride's reply to her "Love Note."

SEED SONG

w/m S. Chapman Copyright @ Monk and Tid Music. 1975, (SESAC)

When Mary woke up this mornin' She was feelin' kind of strange. I didn't know what to say to her, But I knew what I didn't want to think. I went to work and I worried all day long.

And when I came in this evenin' She was standin' in the door She said, "I been to the doctor And I found out what all the pain was for." She said, "Jim, we're gonna have a child."

So I took it upon myself to worry about their health Cause I knew a thousand things might go wrong It wasn't long 'fil the Lord Sent some wisdom through a friend

There's not a thing you can do. The seed is already planted. Pray and watch it grow And don't take His care for granted anymore.

Now, you know I've learned a lesson about another kind of seed. When you tell someone the "good news". You don't have to stand around and plead. It's in His hands and the wisdom's still the same.

Matthew Anthony Davis was first-born on Feb. 26



I'LL BRING HIM BACK TO YOU

w/m Elder, Napier, Chapman Copyright © Monk and Tid Muss, 1976, (SESAC)

He left in the evenin'. He said, "I'm not comin' back We've tried and we can't work it out No one can help us. It's impossible now And I know what I'm naltin' about."

Then I set for a while in the darkness alone Fighting the way that I felt The weight of his leavin' was too much to bear So I finally came to the end of muself.

Then a seed that was planted a long time ago Was watered with tears from my eyes. And as it grew up before me I heard somebody say As the darkness gave way to the light.

CHODILE

"I am" is speakin to you.
Stand still see what I'm gonna do
And if you believe the words that I say
I'll bring him back to you

And then I spoke of my future like it already passed My confession seemed out of place 'Cause I told everybody "He's coming back." And the doubt never challenged my faith.

'Cause I was hearing . . .

CHORUS: "I am" is speakin to you. Stand still see what I'm gonna do And if you believe the words that I say I'll bring him back to you.

This is a true story of the separation and reunion of Mr. & Mrs. Keith Nicholson who are presently living in Cookeville, Tennessee and happily living, ever after the perfect will of the Lord in their lives: Heb 10:23



WHAT DO YOU PLAN TO DO (WHEN YOU LEAVE HERE?)

w/m S. Chapman Copyright © Monk and Tid Music 1972 (Silk AC)

CHODUC

What do you plan to do when you leave here? What do you plan to do when you go from here You can shout all day and all night You can sing and pray until the morning light But I want to know tonight What do you plan to do when you leave here?

Now this is where we came to worship Him This is not where we come to serve But some of us are guilty When we leave this building We'll leave behind our "holy nerve." So tell me—

CHORUS:

What do you plan to do when you leave here? What do you plan to do when you go from here? You can shout all day and all night. You can sing and pray until the morning light. But I want to know onight.
What do you plan to do when you leave here?

There are multitudes helplessly dying And it seems we are satisfied To be like the scribes and the pharisees We take off our coat before we leave I can almost hear Jesus cry He's sayin'.

CHODITE.

What do you plan to do when you leave here! What do you plan to do when you go from here? You can shout all day and all night You can sing and pray until the morning light But I want to know tonight What do you plan to do when you leave here?

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KEEP ON WALKIN'

w/m Steve & Annie Chapman Copyright @ Monk and Tid Muse: 1975 (SESAC)

Are you weary in well doing Walkin' on the road to New Jerusalem? Are user hopin' and a pravin Lookin' any minute for the Lord to come? And do you see a lot of pleasant lookin' places Where you might lay down and take a rest And if you do take a look at all the faces there The sadness will tell you that it's best

CHORUS

Keen on walkin'-for all you know it may be done And the Father might be standin' un right now To give the call—and end it all—so keen on walkin

Now if you need a feeling to keep you on the road you started travelin' on You're gonna have some trouble learnin' that it's faith

that keeps you moving on And in the Lord you start your walk from sittin' But sometimes you have to take a stand And standin's not another word for quittin It's just takin' a tighter hold on His hand.

Keep on walkin'---vou don't know how far you've come

Keep on walkin'---for all you know it may be done And the Father might be standin' up right now To give the call-and end it all-so keep on walkin'

GLAD I CAME BY HERE

Contribut @ Monk and Tel Muser 1975 (SESAC)

I been on my way to a city far beyond the skies I been alone most of the way and I've hid behind a disquise

I've covered muself with a word or two But I was wrong and I'm so glad I was

And then this momin' dawned on me-it was strange to see the light Lord knows that I wake up scared and wonderin' if it

was right. But the only one who brings me here is the very One who hides my fears

He's someone who we call "Perfect Love "

Comp how I fact like to the bar been around for more I know I'm on my way to heaven, but I'm glad I came bu boro

Now when we leave the building today and head out on the road

We won't be home 'blass're with loose and I'm clad uou alreadu knou Whosever we get the Lord's gonna give us the year

host We're His children and he won't leave us alone

Some how I feel like today has been around for years I know I'm on muwau to heaven, but I'm glad I came by here

Store Chapman and Annie Williamson were proclaimed one. March 29th 1975 at the Reech Hill United Methodist Church, Southside, W. Va.

Property 4-25,27

I'M GONNA I FAVE MV TROUBLES.

(ON THIS SIDE OF THE RIVER)

Copyright @ Journey Music Co. 1969. BMI

I'm gonna leave my troubles on this side of the river I'm gonna lay them down and never pick them up

And when I get to the other side of the river I know I'm never gonna see my troubles again.

Well, here I stand on the banks of the river Death's chilly waters look so deep and wide But by faith I can see what's waitin' over yonder And I can't hardly wait to get to the other side.

There's only one thing that I'm gonna carry over It's my cross I cannot lay it down Cause when I get to the other side of the river

BUEFALO CDEEK

w/m S. Chapman
Converbly @ Mank and Tid Music 1976 (SESAC)

At the mine upon the mountain At the mine upon the mountain.

There was a dam that came down today. And Launke to dream a had dream I heard the river was comin' my way

Now all the years of noin' underground To win the bread by diggin' coal Were washed away—it must have taken my family.

CHODILE Oh Lord Buffalo Crook! Left here early this mornin' Oh Lord Buffalo Crookl I wanna know did you give me

This warnin's

Now here I stand among the mins All I can do is cry and pray And as I look down through the valley I think of another time I should'up been "saved

Oh Lord Buffalo Creek! Left here early this mornin' I wanna know did you give me This warnin's

A story based on the Buffalo Creek, W. Va. flood disaster which occurred on the morning of Feb. 26. 1972. A man-made dam built on a mountain-side being too weak to hold the lake of water which issued into it from the coal mine suddenly collarsed and the roaring river which quickly formed swent through and destroyed fourteen small mining camps, killing 118 people and leaving 5,000 people homeless.

Thanks to Brad Smith who placed hells on "Buffalo

JESUS IS COMING SOON w/m.R. E. Winsett

DD 1042

Troublesome times are here Filling men's hearts with fear Now is at stake Seek the way pilgrims trod

CHODIS

Jesus is coming soon Morning or night or noon Many will meet the groom All the dead shall rise Righteous meet in the sky Going where no one dies

Troubles will soon be o'er When we meet on that shore Free from all care Rising up in the skies Glory to share.

CHORUS

Morning or night or noon Many will meet the groom Trumpets will sound All the dead shall rise Righteous meet in the sky

1 Those 4 13.18

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99 TO 1
HOMELANDS
ANGEL IN BLUE
THE PRICE OF TIME

WHAT'S TRUE HUMAN RADIO MOVIN' ON



PRICE OF TIME

PRODUCED BY JOE BENEDETT

Co-Produced by John Hawk and Dominic Camardella

Williams and the

MUSICIANS

Vocals/Guitar/Harmonica Joe Benedett

Pat Milliken Guitars

Randy Cobb John Hawk

Geoff Waara

Scott Shiflett Bass

Percussion Jeff Stridde Mike Shapiro

Paul Bingham Dominic Camardella Synthesizers

Ken Burton

Back-up Vocals Marcella Martinez Pat Milliken Pauline Wilson

Barbara Wood

Recorded and mixed at

Hawk Studios, Santa Barbara, California

Engineered by John Hawk

"99 to 1" and "The Price of Time" at Sound Design,

Santa Barbara, California

Engineered by Dominic Camardella and Mike Harlow

Art Direction, Photography

and Cover Design Tobi Noyes

Art Assistance Rebecca Evans, Linda West;

Gary Gonzales, Margo McCrary Charley Womak

Lithography Dot For Dot Litho

Mastered at Location Recording Service, Burbank, California All songs 1986 Joe Benedett

"99 to 1" and "The Price of Time" 1987 Joe Benedett

WildStar Records P.O Box 21825 Santa Barbara, CA 93121

99 TO '

Here's a lotter for you About the days when I was immune Pushin' through the crozy scenes I'm havin' these dreams Havin' these dreams When I hear the music I just gota let go

Give you a pert of me
Somethin' thet you cen keep
I wish I could tell everybody
You belong to me
I know I went a lot
Baby you're all the resson I've got

Your love is 99 to 1

it's the chences I take To make you mine Years go by 'Til I see a sign The chences I take Don't esk why Well if you're lookin' For love The odds ere 98 to 1

I'm prayin' through this derkness Hope you get the message I send The best is yet to come Touchin' you brings me back Puts me right on track My love is runnin' hot Baby you're ell the reeson I've got

Your love is 99 to 1

Here's a letter for you About the days when I was immune Pushin' through the crezy scenes I'm havin' these dreams Hevin' these dreems

HOMELANDS

You try to give me a new name One you can understend Move me into plece And sayin' it's a triumph for man

Homelands—Homelands Revolution is here Homelands—Homelands

There ere people dyin' et your teet Penic overywhere in the street A bettle promises our victory The day that we walk free Bevond the

believen to be set

I see that we have come undone But there ain't nowhere to turn Baby I believe in freedom That teerdom will come

Oh call it what you will I sey it's a pack of lies One day you'll find the truth When you hear the prison cries

ANGEL IN BLUE

We are on e long run Seerchin' for clues There is a mystery The Angel in Blue Her eyes burn like fire in en emereld see Her lips are desire Her body ecstesy

Angel In Blue Where ere you tonight Oh so strong is my desire To dence with you Angel of mine Angel in Blue

Lookin' through e window Into the city lights My imaginetion filiris With new heights I go out walkin' Seerchin' for her light The rainy streets et deybreak Fell this exilie—it ein't right

Angel in Blue

Lifetimes ago
We were es one
You know it's oh so true
Lifetimes ago
Beyond the sun
You are my engel

Where is my angel I've been outside for so long Oh her presence in this world Keeps me hengin' on

Angel in Blue

THE PRICE OF TIME

May as well be anywhere tonight in here's so radical—no ordinery life Moments cell to leep Empty-handed into the right The well's a picture of resistance Like us in this bizarre existance Contrantations are destiny They say a men can get anything if he pays the

Price of time
Price of time
Price of time
Should you find yoursoit alone and cryin
Price of time
Price of time

I'm not the mun in your mugazine
Livin' down on the treeks
Honey when I come clean
I'll be your memo's dreem
See inte my eyes
Not disquise
Not disquise
I'm treges inside
Fire reges inside
As above so below. The prophets know

Price of time

Do you know I love her Like my very own We'd talk of love and beauty Now I'm searchin' for a soul Using everything I know Try to make it home Tell me which way do we go I'm not runnin' anywhere tonight Out there's so radical Tryin' to survive Moments call to leap Empty-handed into the fire

Price of tim

\$

WHAT'S TRUE

What's true
Who's who
There's a fool
That you're livin' your life through
All you want to do
Is keep on breakin' the rules
I'm welkin' out tonight
Talkin' the blues

Whet's true Baby tell me Whet's true I've gotte know Whet's true

Whot's new
Where were you
You say you're sete
But I don't believe it's true
All you want to do
Is keep on breekin' the rules
I'm welking, out tonight
Tolkin' the blues

Whet's true Baby tell me Whet's true

It tortures me This make believe Tell me the truth Or I'll sey beby goodbye

Gotta fly
Else I'll die
I hate to søy it
But I think that the well is dry
There's no way home
I'm turnin' to stone
Losin' myself
We're telkin' alone

Whet's true Baby tell me Whet's true Beg you hends and knee What's true Baby baby please

HUMAN RADIO

Passion
Can lead you
Into strange places
1ake you
On runs through
The dark spaces
Ot your human radio
Comin' in loud and clear
You can talk
There's nothin' to fear

We found
Each other
Down on the street
You were
Somehow
A lot like me
I'll keep the beat
In the backseat
You'll be gland
You came with me
Baby we're gonna score

On the human radio Come on tune-in baby lister Human radio

See me eye to eye Don't look away Oh my darlin' I'll drive on All night Until the light of dey

Thet's the name of the game illusion. The road to fortune and fame Tune-in. You know where to find me Someday girl. We'll be speekin' free.

On the human radio

MOVIN: ON

Eve taken a lot of chances
Teken e lot of fells
Crossed e lot of women
Hed a few close calls
Meybe I'm right
And meybe I'm wrong
Eve just got to keep movin' on

Movin' on I got to get whet's mine Movin' on Girl geve me the sign

Don't ask me for reesons Reesons for my rhyme I don't care about the money A man's gotte heve a good time Maybe it's right And maybe it's wrong Desires and to keep movin' on

Movin' on

Whet do you want me for You know I'm gonna walk on Out your door Just like I'm doin' tonight What do you nood me for You know I can't be henging out 'Round here no more

I've taken a lot of chances Taken a lot of falls Crossed a lot of women Had a few close calls Maybe I'm right And maybe I'm wrong I've just got to keep

Movin' on

B^g**TNIK**



the finale

DOMNEHIT-D-

SOFAR



SIDE ONE Flip, Flop, and Fly Charles A. Calhoun Lou Willie Turner 2:59 2. Goin' Dancin' Don Walsh 3:26 Stagger Lee Harold Sheldon & Lloyd Price 4. Gonna Tell Your Mother Jimmy McCracklin Sam Ling 2:25 2:45 6. Caledonia Fleecie Moore 3:12

DOMICHTO-SOLEAR

SIDE TWO	
7. Dig Myself a Hole Arthur Crudup	2:37
8. Let's Go Strollin' Don Walsh	4:00
9. Madison Blues Elmore Jemes	2:51
10. Bring It On Home Willie Dixon	2:54
11. One More Chance Don Walsh	2:20
12. For Petes Sake Jone Vasey	4:08







John Capek was the producer of tracks 3 and 12, Bill Bryans and Don Welsh produced tracks 6 and 11, Bill Bryans and Alen Duffy produced all other tracks. All tracks were recorded at Toronto Sound Studios, and the Engineer was Terry Brown,

Manufactured in the USA by Adelphi Records under license from Posterity Records/TCD, Canada

Downchild is Don Weish, lead getter, dick gatter and harmoniese, Rick Wohls and Tow Fillin, work: John Markey, Markey, Markey, Law, Markey, Chang, Machad (Choung), Townloans, Rick Wath at Oton Flain rat the vecolist on tracks 1, 5, 7, and 10; Rick Wath and Towy Flain rat the vecolist on tracks 1, 5, 7, and 10; Rick Wath and Towy Flain rat the vecolist on tracks 10; and 10

Photograph of the Hock, and Tony Flaim by Dave Smiley, Photograph of Mr. Downshild, Don Walsh, by Roger Foucher.

Front cover photo, design and art direction by Bart Schooles. Retouching: Rey Simpson

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HOT TRACKS

BURNERS FROM COLUMBIA'S HOTTEST ALBUMS

Side 1

Atlanta Rhythm Section

Santana

The Sensitive Kind
Miles Davis

Shout

Crystal Gayle The Woman In Me

Silver Condor

Carolina (Nobody's Right, Nobody's Wrong)

Deniece WilliamsSilly

Side 2

Art Garfunkel A Heart In New York

Gladys Knight & The Pips If That'll Make You Happy

hat'll Make You Happy Blue Öyster Cult

Siue Uyster Guit Burnin' For You

Rachel Sweet
Then He Kissed Me/
Be My Baby

The Joe Perry Project

Buzz Buzz

Play With Fire—It's Good For You

Demonstration—Not For Sale

NEW RELEASE SAMPLER

JANAURY - DJL1-2685 SIDE A



SIDE A

VICKIE SUE ROBINSON - Half & Half - APL1-2294

Cut - Jealousy

Vicki Sue Robinson is burning bright with energy of rhythm, hotter than ever on this her third album for

rhythm, hotter than ever on this her third album for RCA. She has become more versatile on this LP, incorporating ballads, rock and roll and driving R & B tunes.

DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT - AFL1-2402

PENETT - AFLI-2402

Cut - Auf Wiedersehen, Darro

The infectious polyrhythms of Dr. Buzzard's Original Savannah bounce back strong, high and unpredictable on

Savannah bounce back strong, nigh and unpredictable on the follow-up to their unprecedented debut. "Dr. Buzzards Original Savannah Band MeetsKing Penett" once again presents a musical melting pot of styles derived from several generations of pop, from multi-lingual pu

from several generations of pop, from multi-lingual puns in the "Gigolo and I" to the scatting syncopations of "I'll Always Have a Smile for You." "An Organ Grinder's

Tale crosses an oom-pah-pah waltz with Afro-Latin undercurrents. "Auf Wiedersehen, Darrio" is a crash

Berlitz course in bop according to Dr. Buzzard. As a band, as vocalists, and as writers, Stony Browder, Jr., August Darnell, Mickey Sevilla, Andy Hernandez, and Cory Dave have risen to the task of turning their most

Imaginative fantasies into sound. The result is completely original music of great subtlely, humor and intelligence. Always off-beat, but never off base, Dr. Buzzard's Original Savannah Band have taken their "transistor madness" to new lengths on their latest album, and they promise to take any one with a toe to tap along with them. THE SCORPIONS - Taken By Force - APL1-2628

Cut - Steamrock Fever
"Taken by Force" is no-holds barred power-rock from

the Scorpions, a band whose reputation as an important new source of energy grows with each release. The razor sharp guitar of Ulrich Roth and Rudolf Schenker cut through the group's most musical material ever with the precision of a surgeon's scalpel. Scorpions have graft-

ed a new flair for harmony and melody onto the distinctive vocal gymnastics of Klaus Meine while maintaining their consistently superior instrumental capability.

VANGELIS - <u>Spiral</u> - APL1-2627

Cut - Dervish D.

This album represents a bold new step in a mixture of electronic, acoustic and percussion instrumentation. The genius of Vangelis is manifested here, by his com-

plete versatility, composing, arranging and performing the entire album himself! Appropriately titled, "Spiml" is an onward and outward extension of Vangelis' "root" classical beginnings winding through a continuous "creative loop" formulating a sound and musical style that can only be categorized by one's own creative imagination. Melodic and listenable, "Spira?" is destined to destroy the usual taboos associated with electronic interpretation. For those who haven't yet experlenced the creativity of Vangelie, "Spiral" is certainly an excellent beginning or a natural continuation for those who already have! VALENTINE - Valentine - APL1-2372

VALENTINE - Valentine - APLI-2372
Cut- So Sad To Break Up
Valentine translates the spontaneous excitement of
street corner harmonizing into an outstanding debut
of contemporary love songs. Frank Stallone, Bob
Iangrea, Jody Giambelluca, Pete Glassboro, and Bill
Ring are all accomplished vocalists and writers, an
their individual and collective performances lend
diversity to their equally strong material. Valentine is five multi-talented individuals in harmony:

diversity to their equally strong material. Valentine is five multi-talented individuals in harmony their music has a pulse of persuasive emotion all its own.

VICKI SUE ROBINSON - Half & Half - APL1-2372

Cut - We Found Each Uther

12/18/11 BOUNCING BALLS \$ 5.00 an american anthem

soul search it's cool







Engineered by Paul Joyce, John Rollo

and Joe Saint

Recorded at Grand Slam Studios W. Orange, N.J.

Mastered by Bill Kipper at Masterdisk, N.Y.C.

Plated at Tracy-Val, Somerdale, N.J.

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Steve Brown - Drums & Vocals

John Perry - Bass & Vocals

AN AMERICAN ANTHEM

We are blessed for the sun shines upon us We must be grateful we live how we do Be it doctors or lawyers or farmers All are free 'neath the red, white and blue Opportunity is always abounding Our golden door is opened up wide So let our voices be ever resounding And sing our song with conviction and pride

(Chorus)

We're a people who loves it's country We're a country who loves it's people We're a nation under God, indivisible With liberty and justice for all We're the United States of America

We've come a long way, there's a long way to go still

We're always searching for a better way We're working hard and I know that we will find solutions to the problems today We choose our leaders to give us direction To keep us steady and on the right track They sometimes error and when we do stumble

We always find a way to bounce right back

(Chorus)

Sometimes we badmouth her But we have right to It's our country We mustn't let anyone Tell us what to do That's when we draw the line That's when we draw the line, yeah (We'll draw the line veah (We'll draw the line out we'll draw the line now)

We live in times, highly explosive The whole world wants to detonate We must be strong, not be reclusive And prove we're leaders, first rate Let's show the world a beaceful today Let's show the world there is no sorrow Let's show the world there is no sorrow Living here in the U.S. of A.

(Chorus)

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SOUL SEARCH

When the wind blows
Do her loving words of kindness fall behind
When the lights close
Does her image seem much brighter in
in your mind

(Chorus)
Do you think of love
Do you think of love

When the day breaks
Do the visions on your pillow fade away
When your heart aches
Do you feel that she is with you all the way

Do you think of love or only her body

(Chorus)

Our love keeps the world in motion
Our love keeps the sun in the sky
Our love is as deep as the ocean
Our love will never die
Our love is as true as the universe
Our love is a smile and a kiss
Our love is a beautiful melody
Our love is all that there is

@ 1983 Tender Records, 47 Carol Rd., Westfield, N.J. 07090

IT'S COOL

with a smile

My fathers on my case nearly all of the time It's cool, it's cool He treats me like a kid and not the man that I'm It's cool, it's cool I won't let it bother me, that's not my style Why should I have to put my patience on trial I'll shrue off the hassles and stick

It's cool, it's cool

My friends express concern,
they don't know what I'm doin'
It's cool, it's cool

It's cool, it's cool
They say that my lifes just like
a Pompeii ruin
It's cool, it's cool
Why should I worry what they think of me
Someday they'll learn to let me be
But they wouldn't be friends if
they didn't agree
That it's cool it's cool

It's cool, it's cool
I know who I am
Things couldn't be any better
It's cool, it's cool
So please understand
I'm doing the things that I want to
I'm living my life how I want to
I'm living my life how I want to



Elektra September Releases







NUGGETS

Original Artyfacts From The First Psychedelic Era (1965-1968)



SIDE ONE:

HARRY CHAPIN: "Sniper" 9:50

Is there anyone out there who still needs to be told about Harry Chapin? Chapin, who has already gained a reputation for writing detailed, and sometimes painful, story-songs, has taken this talent to the logical conclusion with "Sniper." An exceptionally complex lyric weaves the external details with the inner feelings of a man who climbs a tower with shotgun in hand to murder whoever comes into his range. The melody, equally intricate, chronicles the sniper's changes in mood from fear through anger to loneliness and despair. "Sniper" has an emotional power that will not soon be forgotten, From SNIPER AND OTHER LOVE SONGS. EKS-75042



LINDISFARNE: "Don't Ask Me" 3:35

DINGLY DELL is Lindisfarme's third album, and a joyous occasion all round. Taking a somewhat new direction, the group have become on record more of the exuberant rockers they are in concert, without losing their original qualities of musicality and a fair share of delightful nuttiness. "Don't Ask Me" was written by group member Rod Clements and is a prime exhibit of Lindisfarne's best qualities-new and old. EKS-75043

GOODTHUNDER: "Moonship" 2:46

Goodthunder is a quintet from Los Angeles, who are currently making their album debut under the quiding auspices of producer Paul Rothchild. For a brand new group, Goodthunder has already elicited a few rave reviews. E.g. Don Weller of the Honolulu Star-Bulletin stated after seeing them in performance, "It is apparent they are destined for some mighty big things, given more of the type of music they generated Saturday." "Moonship" is one of their quieter songs, albeit a bit on the eerie side. GOODTHUNDER, EKS-75041

ELECTRIC PRUNES: "I Had Too Much To Dream (Last Night)" 2:55

The next song you will be hearing has been taken from NUGGETS: Original Artyfacts from the First Psychedelic Era (1985-68), a compendium of punk-rock singles put together by Lenny Kaye. Lenny has this to say about the Prunes: "Originally from Seattle, the Prunes found their way to #11 on the national charts with this ditty in January of 1967. A calculatedly commercial organization, they would later have a follow-up hit and do the first religiously-oriented rock concept album, Mass in F Minor." 7E-2006

SIDE TWO:

LINDISFARNE: "All Fall Down" 3:45

This is the opening track from DINGLY DELL and was written by Alan Hull, who composed the lion's share of the songs. The album was produced by Bob Johnston, who performed the same chore for the group's FOG ON THE TYNE. Hull himself is pleased with this LP: "I really feel a bit proud about this album because it's better than anything that's come before." EKS-75043

GOODTHUNDER: "Sentries" 2:36

Goodthunder likes to point out that they do not play "rock and roll, but hard rock. Bizarre rock and we are getting more bizarre as we go along." As an example, here is "Sentries," 2:36 minutes of drive and heat, prefaced by a tiny slice of circus calliope music. EKS-75041

THE SEEDS: "Pushin' Too Hard" 3:03

Another song from the NUGGETS which is guaranteed to take you back to that wonderful time when we were just a bit younger and the Peppermint Lounge and Cheetah were in their first flower. Lenny Kaye notes: "One of the most important groups to come out of the Los Angeles area, the Seeds were in the unenviable position of watching their reputation move from that of a crack underground outfit to something akin to the dreaded tag of "teeny-booper," all because of a string of hits (of which "Pushin' Too Hard" was the biggest and best). Most of the group's success goes to manager Tim Hudson, who pushed the group's flower power aspect into nationwide success." 7E-2006

THE SHIP: "The Mom" 3:06

The Ship, a group of five young men, was formed at the University of Illinois, where all of them were students. Each had been a solo performer on the local coffee house and mid-west college circuits. They turned into a group to perform the contemporary folk music journey that was written by Steve Melshenker and Steve Cowan. "The Man" is one song from a cycle of 11 which on album and in performance are sung without a break. THE SHIP: A Contemporary Folk Music Journey. EKS-75036

HARRY CHAPIN: "And the Baby Never Cries" 5:00

As a complete change from "Sniper," "And the Baby Never Cries" is a touching love song that concerns a musician and his relationship with a young woman who has a small baby. The musician "caught her on the rebound when I needed her the most." On this track, as well as the rest of the album, the fine piano is supplied by Harry's brother, Steve Chapin. EKS-75042

JOHANN HOFFMANN

Concerto for Mandolin and Orchestra in D Major Quartet for Mandolin, Violin, Viola, and Lute in F Major

VIENNA PRO MUSICA ORCHESTRA, VINZENZ HLADKY, CONDUCTOR

Gunther Piohler—violin Anton Baierle—viola Vinzenz Hladky—lute STPL 514.2600 S.2646

ELFRIEDE KUNSCHAK-MANDOLIN

Hlustration: LANCRET, La Leçon de Musique (détail) Musée: Lauvre Photo: Giroudo



This stereophonic record is a precision made product. With care it should last innumerable plays. To assure this we recommend the followings. I. thus only a pick-up specifically designed for stereophonic records; the stylus pressure records the followings of the stylus pressure stylus to the stylus should be recognitely designed under a microscope; a worn-out needed will ruin your partie collection. But stylus should be recognitely designed under a microscope; a worn-out needed will ruin your partie collection. But stylus should be recognited under a microscope; a worn-out needed will ruin your partie collection. But should be recognited to the stylus of the stylus

STPL 514.260

$Johann\ Hoffmann/ \substack{\text{Concerto for Mandolin and Orchestra in D Major (19:27 min.)}\\ \text{Quartet for Mandolin, Violin, Viola \& Lute in F Major (15:44 min.)}}$

Elfriede Kunschak, Mandolin; Gunther Pichler, Violin; Anton Baierle, Viola; Vinzenz Hladky, Lute Vienna Pro Musica Orchestra, Vinzenz Hladky, Conductor

The compositions presented herewith could be introduced as music for unusual instrumental combinations by a mysterious composer. The average concert-goer who was brought up with the chamber music and concerto literature of the classical and romantic schools may perhaps find this assortment somewhat eccentric. Naturally, the bills of fare offered in symphonic concerts-let alone on evenings of chamber music-do not include such items. The chances are that a tape recorder and a vibraphone appear more often on the concert stage than a mandolin. The orthodox music lover who adores Bach and Brahms will say, "Mandolins in a Neapolitan osteria: yes; but in concert hall: no." In rejecting the mandolin as unsuitable for the holy atmosphere of a concert hall, he conveniently forgets the employment of this instrument in Mahler's seventh and eighth symphonies and in Das Lied von der Erde. The opera-goer will point to Don Giovanni or Verdi's Otello to prove the "respectability" of the man-

It is a fact that the mandolin enjoyed a great vogue in Vienna in the time of Mozart, Beethoven and Schubert -and Beethoven wrote a few pieces for mandolin. Two of his best friends, the violinist Wenzel Krumpholz and the cellist and conductor Vinzenz Hauschka, were splendid mandolinists. A sizable literature for this instrument came into being in this epoch. Dormant in libraries and archives for more than a century, this music is being removed from dusty shelves and made accessible by researchers for practical use in the homes, public performances and for recordings.

The mandolin is a relative of the mandola or mandora, the smallest individual of the lute family. Two types developed: the mandolino Milanese with six pairs of strings and the Neapolitan type with four pairs of strings tuned like the violin. Different standards of tuning were set in Padua, Genoa, Cremona, Florence, Siena, Rome and Sicily. The mandolino Neapolitano emerged as the most popular type and is often referred to as the "classical onc." Mandolin making became an Italian specialty and some families, e.g. Vinaceo or Calacc that cultivated this branch of instrument building, gained national acclaim comparable to the prestige of Erard and Plcycl in

France, Broadwood in England or Steinway in America The mandolin appeared in the orchestra pit of the lyric theater and in oratorios at the turn of the seventeenth century in the works by Marco Antonio Bononcini, Attilio Ariosti, Francesco Conti and Antonio Vivaldi, Conti (1682-1732), a virtuoso on the teorbo (bass lute) who had joined the imperial chapel in Vienna in 1701, cmployed the mandolin in the oratorio Il Gioseffo in solo passages over a unison of violins and violas. One of the most interesting examples of the use of the mandolin in the baroque was offered by Handel in Cleopatra's first aria in the oratorio Alexander Balus. Here the mandolin appears in an ensemble comprised of strings, two obbligato celli, flutes, bassoons, harp and organ. Passing over the employment of the mandolin in English. French and Italian operas between 1764 (Almena by Thomas Augustine Arne) and 1778 (L'amant jalaux by Gretry) we come to the most famous cases of the employment of our instrument in operas of the classical period: in Paisiello's Il Barbiere di Siviglia (St. Petersburg, 1782), Salicri's

Tarare (Paris, June 8, 1787) and Mozart's Don Giovanni (Prague, October 29, 1787). Incidentally, Mozart could not have known Salieri's opera, which reached Vienna two months later.

Although mandolin playing had reached a considerable degree of proficiency and even virtuosity in the first decades of the nineteenth century, Hector Berlioz deplored, in his famous Traité d'instrumentation (1843), that the mandolin had, almost come into disuse so that the administration of the Paris opera faced a difficult situation for the production of Don Giovanni because there was no mandolinist available in Paris who was capable of providing the simple accompaniment in Don Giovanni's serenade (Act II). In Berlioz' days plucking of the violins or a guitar accompaniment were common substitutes for the mandolin in Mozart's score. He never would have dreamed of such difficulties, and in Prague he was superbly aided by Johann Baptist Kucharz, a fine organist, later conductor, and an accomplished mandolinist. If Berlioz had known the mandolin concertos by Vivaldi, Adolf Hasse (1699-1783) and Johann Nepomuk Hummel (1778-1837) he certainly would have seized upon them with alacrity to prove that mandolin playing was in a deplorable decline. We have no reason to regard Berlioz' contention as exaggerated in view of an event which occured in Paris in 1833.

Francois-Joseph Fétis, the compiler of the Biographie universelle des musiciens, discovered concertos for an ensemble consisting of harpsichord, lute, mandolin, viola d'amore and bass viola by Johann Strobach, published in 1698 in Prague. Determined to revive them, he formed a group of leading musicians in the French capital. For the mandolin part he turned to Fernando Sor (1778-1839), the celebrated guitar virtuoso, who, nonetheless, had to practice mandolin playing to meet the requirements of the Strobach piece. Summing up, the mandolin was not only the instrument of the plain people and of the street musicians who played in the osterie and trattorie; it was not only an indispensible attribute to the serenading lover. it had also acquired the status of an honorable instru-

ment in art music.

Turning to our particular pieces, the question, "Who is Johann Hoffman?" presents itself with justification. This writer must admit his inability to supply an enlightening and satisfactory answer. The most informative music dictionaries offer no help whatsoever. Only Robert Eitner's Biographisch-bibliographisches Quelleulexikon provides us with a bit of information. We learn that Hoffman flourished in Vienna around the turn of the eighteenth century. The Viennese art dealer, Johann Träg, with whom Beethoven did business in his early Viennese years, published three mandolin duets by Hoffman in 1799. This surely can be taken as an indication that Hollman had gained a respectable professional standing in the imperial residence. However, there is no documentary evidence available which would enlighten us us to where and when he was born and where and when he died and whether his first name was Johann or Giovanni. Since no less than four Johnnn Hoffmans were known to Eitner, he defined our man as Johann Hoffmann IV to make him distinguishable from his three namesakes who were German seventeenth century composers and organists.

This writer dares to advance the conjecture that Hoffman adopted the Italian first name in the belief that a Giovanni Hoffman might exercise a stronger appeal in the Viennese mandolinist community than the simple, common name of Johann. Leaving aside this immaterial question, we turn to his music, which is actually his artistic calling card. It discloses one important feature: Hoffman, who lived in Vienna in the classical period, assimilated some of its melodic and structural elements. His music was resurrected from the archive of the Gesellschaft der Musikfreunde (Society of Friends of Music) in Vienna which has a substantial amount of mandolin literature in store.

The Concerto for Mandolin and Orchestra in D major adheres naturally to the three-movement structure of the classical concerto perfected by Mozart, Hoffman employs pairs of oboes and horns and the customary string body. ormally speaking, the opening Allegro reveals the familiar concerto pattern with the double exposition, orchestral and solo, the development dominated by the mandolin. and the recapitulation. The thematic dualism of the sonata is evidenced in the orchestral exposition. Musically, we listen to the language of the period-and certain tunes and melodic formulas sound somewhat familiar.

It is a pleasant musical conversation, without emotional strains or tension. The composer discloses a more ambitious attitude in the Adagio, for the slow tempo creates a problem since the mandolin is not capable of producing sustained notes. Hoffman cleverly circumvents this dangerous cliff by assigning figurations and broken chords to the mandolin. Taking classical concertos (Mozart) as a model, Hoffman concludes the piece with a rondo which the mandolin opens. The rondo theme is stated five times. There is also an episode in minor. However, the clouds soon disappear, and serenity reigns in the end. Seen from the mandolinist's point of view, the concerto gives the soloist good opportunities to display the qualities of the instrument as well as his own proficiency.

Hoffman's Quartet for Mandolin, Violin, Viola and Lute in F Major (arranged by Vinzenz Hladky) pairs two bowed with two plucked instrument without a bass of a true low range. This combination insures a bright quality. When the violin and viola play pizzicato we find ourselves listening, actually, to quartet of plucked instruments. The piece introduces Hoffman as a good craftsman who expresses himself in the common musical language of his period in a pleasant manner, a language preferred by those Vicnnese circles which looked for their musical enjoyment to compositions not profound but nonetheless pealing and also easier to play than the creations of Haydn, Mozurt and Beethoven. Hoffman was, no doubt, qualified to cater to this section of the musical community. The quartet presented herewith meets ably these requirements. Well constructed and devoid of contrapuntal and harmonic complexities, it is written in a light vein and is free of disturbing platitudes. Note the contrast between the minuet and trio, which is in minor. The technical and musical features discussed in connection with the Concerto also can be observed in the Quartet. It is a piece of fresh and pleasant music with a dose of Viennese gemütlichkeit to which many, after a day's hard

DR. JOSEPH BRAUNSTEIN

Library of Congress Catalog Card Number: R 65-2370/71

work, are easily receptive.

ANDY Z & LESLIE



1. CORPORATION 2:51	1. SEGUE 3:23
2. Love Is Hard 3:24	2. Bye Bye One Hit Wonder 3:19
3. Always You 3:13	3. She Never Married
4. RAPID CITY 2:11	A BEATLE 3:27
5. Summer Songs 3:04	4. GIRLS ARE FOREVER 2:43
6. TALK ABOUT SUSAN 2:48	5. I STILL LOVE YOU 3:11
7. Stars Out Tonight 4:37	6. Somewhere Tonight 3:40

All songs written by Andy Zwerling, published by Snow Beach Inc.
All selections BMI and Harry Fox Agency

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SIDE ONE

@ 1981, Snow Beach Inc.

SIDE TWO

ACCOMPLICES

Louis Levin-keyboards, synthesizer
Bob Mack-lead and rhythm guitars, bäcking vocals
Joe Quinde-drums, percussion, guitars, backing vocals
Paul Socolow-bass guitar, backing vocals
Andy Zwerling-rhythm and twelve string guitar, lead and main backing vocals
Leslie Zwerling-lead and main backing vocals

Produced by Andy Zwerling and Paul Socolow
Engineer and Producion Assistance by Jeff Kracke, Assistant Engineer Lee Pomerantz
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WYANDANCH, N.Y.

This album is dedicated.



I WONDER WHAT SHE'S DOING TONIGHT



WARDROBE BY BEAU GENTRY OF HOLLYWOOD

SIDE ONE ROBERTA · LET ME BE · RHYTHM OF THE RAIN · LUCKY GUY · KATRINE · DON'T GO SIDE TWO A DATE WITH JUDY · A FUNNY THING HAPPENED · BUTTERFLY · THE BEGINNING OF THE END · GOOD NIGHT, MY LOVE, PLEASANT DREAMS · I WONDER WHAT SHE'S DOING TONIGHT

406

I WONDER WHAT SHE'S DOING TONIGHT

Arranged by Bodie Chandler

1904

THE MIGHTY HIT SOUND OF BARRY AND THE TAMERLANES



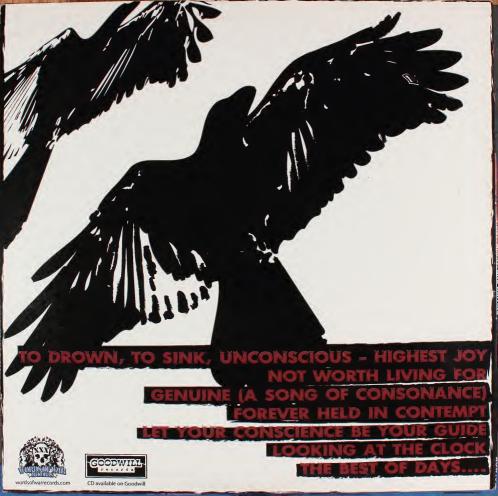
When "I Wonder What She's Doing Tonight" hit the airwaves, the reaction bounced up all across the country...in fact, all throughout the world (Barry And The Tamerlanes already are getting fan mail from such far away countries as Norway and Thailand). At record hops, on the airwaves, in record stores, anywhere today's music is heard and played, the reaction is immediate: here is the hit sound of the year.

The three young Californians who form Barry And The Tamerlanes are Barry DeVorzon (their leader) and his team mates, Terry Smith and Bodie Chandler. Terry and Bodie met while attending UCLA, and The Tamerlanes quickly joined up with Barry DeVorzon for this, their first song (and first hit) together.

Terry is currently co-starring with a hundred thousand other guys for Uncle Sam & Co., and has been getting weekend passes to record with Barry and Bodie. And as for the latter two. both Barry and Bodie are talented song writers, and have been successful, both together with other writers and on their own, in penning some of our most successful songs of late: "Hey Little One." "Dreamin"," "The Last Leaf," "I Will Love You," "Treasure of Your Love," "Little Dancing Doll," and, of course, this album's title tune.

But it's this hit-studded album we're concerned with now, and "I Wonder What She's Doing Tonight" is filled with the hit sound, as even a quick glance over the song titles for these two sides can tell. For up-to-the-minute dancing and listening, you can't be in better company than with Barry And The Tamerlanes.







TO DROWN, TO SINK, UNCONSCIOUS HIGHEST JOY WINDOWS LICE SO LOW AS TO LET MY EMPTISE SCHOOL WE SHITTEN WRIGHT SOUTH STATE OF THE STATE O

SEEMINGLY ENDLESS RAIN

NOT WORTH LUNK. FOR AN EXPOSED YOUR THEM BULL PROPER THE WARRY FAR ARE DECORAGENES WAS 025 IN COLOR AS TO THE WARRY FAR ARE DECORAGENES WAS 025 IN COLOR AS TO THE WARRY FAR ARE DECORAGENES WAS 025 IN COLOR OF THE WARRY FAR ARE DECORAGENES AS THE WARRY FAR ARE WARRY FA

CEMINE A SONG OF CONSONANCE appreciation of the temporary of temporary of the temporary of

FOREVER HELD IN CONTEMPT SO WHAT IT DIMES DOWN TO IS, YOU DON'T CARE EVERY WIND OF DISACCULTURE VERY WIND'TE OF FARE COMMITTED TO LIKE SHORKEN IN THE EPTIMS OF MI HEART AND THE FURTHER YOU OW WHIT THIS, THE WORKEL FEEL ABOUT MYSELF FOR EVER THINWOM THAT YOU WANTED THE BEST FOR WE WIND HAVE TO FALE EAST FOR MY WINDOW THE SECURITY I FOUND IN YOU, AND ITS

LET YOUR CONSCIENCE BE YOUR QUIDE SOMETIMES I WONCER IF YOU EVEN RELIEVE IN THE THINGS YOU SAY RECAUSE YOUR ACTIONS SURE DON'T DEMONSTRATE THE THINGS YOU PREACH WEVE AFEN THROUGH THIS MANY TIMES BEFORE, AND EVERY TIME YOU TELL ME YOU'VE CHANGED, I DOME TO SEE THAT ITS ALL JUST A LIE. TELL ME WHAT YOUR PROBLEM IS, CAUSE IT'S REALLY STARTING TO GET TO ME. WE CAN ALWAYS WORK TOGETHER TO SET THINGS STRAIGHT BUT IF YOU DON'T HELP ME. THEN I CAN'T HELP YOU ITS A MUTUAL PROCESS AND ITS ALL FOR YOUR COOR AND IF I CAN'T HELP YOU THEN SURELY NO ONE CAN ITS NOT LIKE YOU TO BE SO BOLD OVER SOMETHING THAT YOU KNOW ISN'T TRUE, BUT I GUESS THAT'S NEVER MATTERED TO YOU IN ANY OF YOUR OTHER ISSUES, WHY I ALWAYS BREAK MY BACK TO SUPPORT YOU I GONT KNOW, YOULL STILL FALL BACK ON VILE THINGS, TO HIDE THE TRUTH IM GONE BEING SPIT ON IM DONE BEING STABBED IN THE BACK, THIS HAS GOT TO CEASE, IT HAS COT TO END, THERES JUST NOTHING LEFT FOR ME TO HOPE FOR ITS AMAZING WHAT YOULL PUT YOURSELF THROUGH, YOURE A SLAVE TO YOUR OWN INSECURITIES, I WOULD THINK YOU COULD HAVE NOTICED THAT BY NOW, TAKE A STEP BACK AND REALIZE, YOU CAN'T POSSIBLY LIVE WITH OPEN EYES, AND GO ON AS IF YOU DON'T KNOW WRONG FROM RIGHT. TELL ME WHAT YOUR PROBLEM IS CAUSE IT'S REALLY STARTING TO GET TO ME, WE CAN ALWAYS WORK TOGETHER TO SET THINGS STRAIGHT BUT IF YOU DON'T HELP ME THEN I CAN'T HELP YOU ITS A MUTUAL PROCESS AND ITS ALL FOR YOUR GOOD, AND IF I CAN'T HELP YOU THAN SURELY NO ONE CAN. THIS CAN'T BE TRUE ITS NOT WORTH IT TO YOU AUT IS IT WORTH IT TO ME ITS HARD TO SAY IT WITH COMPASSION EVERY TIME I LOOK AT YOU IM REMINDED JUST HOW MANY DAYS IVE WASTED EVERY TIME I LOOK AT YOU IM REMIYDED JUST HOW MUCH OF MY EFFORT LEFT DEAD, ITS BEDOWING WAY TOO ROUTINE FOR ME NOW, TOO ROUTINE FOR ME TO EVEN CARE HOW YOU PULL THROUGH OR WHO WILL BE WITH YOU NOW

LOOKING AT THE CLOCK LOOKS ATTHE COOR READER THAT WE DEEP HERE FOR HORSE, THANKS ABOUT THE PAST, AND IS FULLY MAY MAN WE RESERT. LOAT SIT ARIDA, MANNE AROUT AND WERKERS FROM THE CAST THAT WE ARREST MANNE THE THE TO FORMER OTHERWARD AND HORSE THE CAST THAT WE ARREST MANNE THE THE TO FORMER OTHERWARD AND THE SITE SCHOOL DOWN, AFE COTT TO MAKE THAN WORK, FOR YOU, AND ME, THE CAST THAT THE FEALLY MATTERS IS WHATE TO FORME AND COUNTY FORCE, WAND TO BE SOON OF WILL YOU LEARN TO LET THE STUPPS SHIT COUNTY FORCE, WAS TO BE SOON OF JUST SHAFFER IT FINDS WE WERE ALL MAKE WE STAKES TO THE SPIT, JUST FOR CO. FEELING THAT THIS BOD WOUT LAST JAP POTTING TRUST IN YOU, LOUIT TAKE IT AND, WE'VE COT TO WORK TO GET IT BADK ON TRADE, EACH BAY I WAKE UP, HOPING YOU'VE CHARACE. HE TRIED EVERTHINK, BUT YOURS STILL THE SAME! HAVE FALCE DEEP COMM INDEEL HAVON THAT ALL HOPE IS LUST I SAM ID BE HERE. NO MATTER THE COST. BUT LAVY EVE

THE BEST OF DAYS ... WITH EVERY LIFE COMES MANY HEAVY BURGENS THAT'S JUST THE WAY IT IS, BUT NOTHING YOU SAY AND NOTHING YOU DO CAN MAKE IT ANY BETTER SO KEEP DRIVING ON DON'T LOOK BACK ONLY STRAIGHT AHEAD. AND MAYBE THEN YOU WILL REALIZE THAT THE PAST IS SET IN STONE ITS NEVER TOO LATE TO CHANCE WHATS YET TO DOME AND LIVE LIFE TO ITS FULLEST. TAKE RISKS TO MAKE THINGS METTER FOR YOURSELF AND THOSE YOU LOVE BUT KEEP IN MIND ALWAYS THINK ABOUT YOUR ACTIONS BEFORE YOU DO WHAT YOURE CONTEMPLATING ITS BEST TO JUST THINK IT THROUGH, THINK ABOUT THE SITUATION, WOULD IT BENEFIT THOSE YOU LOVE WORST IS TO LET YOUR THOUGHTLESS BEHAVIOR GET OUT OF HAND GRASP EVERY OPPORTUNITY THAT COMES YOUR WAY THAT COMES YOUR WAY IF YOU JUST LET IT CO. YOU COULD LOSE EVERYTHING YOU COULD LOSE EVERYTHING IVE MADE MY SHARE. OF HORRIBLE MISTAKES, BUT I ALSO UTILIZE WHAT SEEMS TO MAKE THINGS BETTER WEVE ALL HAD OUR TIMES OF UPS AND DOWNS BUT YOU CAN'T LET THAT GET IN THE WAY, OF HOW YOU LIVE YOUR LIFE IM COING TO LIVE MY LIFE WHY DO I DO STUPID THINGS. I DO FOOLISH THINGS I JUST DON'T KNOW THROUGH MY LIFE IVE DONE SOME DRAZY DEEDS, BUT I FEEL THAT I DID THE RIGHT THING

RECORDED SUMMER/FALL 2005 AT LAZY EYE STUDIOS ENGINEERED BY BRUAN MACKENZIE ART BY MIKE HOWLAND LAYOUT BY MODULE MEDIA

VISIT WORDS OF WAR RECORDS AT WWW.WORDSOFWARRECORDS.COM



IRON BUTTERFLY

Pare Flight





IRON BUTTERFLY

was formed by organist Doug Ingle and drummer Ron Bushy in San Diego, and by their second album they had the distinction of having the very first platinum-certified album for sales of over one million units. Everyone is familiar with the 17-minute opus "In-a-Gadda-da-Vida," but the unjustly neglected recordings included here are perhaps even stronger examples of Iron Butterfly's special mix of hard rock, classical overtones and psychedelica. The first disc features both sides of their first single, "Possession"/ "Unconscious Power," written originally for the film Savage Seven, and the line-up is the original San Diego crew of Ingle, Bushy, quitarist Danny Weis, bassist Jerry Penrod and percussionist Darryl DeLoach. The second disc features a later, trimmer line-up of Ingle, Bushy, bassist Lee Dorman and quitarist Erik Brann. These rare tracks are. in every sense of the word, "heavy."

Record One

Possession (Doug Ingle) Unconscious Power (Ingle-Weis-Bushy)

Get Out Of My Life.

Woman (Allen Toussaint) Marsaint Music Inc. BMI

Gentle As It May Seem

You Can't Win (Wels-DeLoach)

So-Lo (Ingle-DeLoach)

Look For The Sun (Weis-Ingle-DeLoach)

Fields of Sun (Ingle-DeLoach)

Stamped Ideas (Ingle-DeLoach)

Iron Butterfly Theme

All songs published by Ten East-Cotillion BMI except where Indicated.

Record Two

In The Time Of Our Lives (Ingle-Bushy)

Soul Experience (Ingle-Bushy-Brann-Dorman)

Lonely Boy (Doug Ingle) Dedicated to Duneya West Real Fright

(Ingle-Bushy-Brann In The Crowds (Ingle-Dorman)

It Must Be Love (Doug Ingle)

Her Favorite Style (Doug Ingle)

Filled With Fear (Doug Ingle)

Belda-Beast

All songs published by Cotillion-Ten East-Itasca BMI

Record Two: Produced by Jim Hilton A Greene & Stone Production for York/Pala

Record One: Produced by Charles Greene & Brian Stone AYork/Pala Records, Inc. Production

> All selections produced under license from Atlantic Recording Corp. Previously released as Atlantic SD 33-227 and SD 53-280





CARRIEN

HOT NEW SINGLE!!

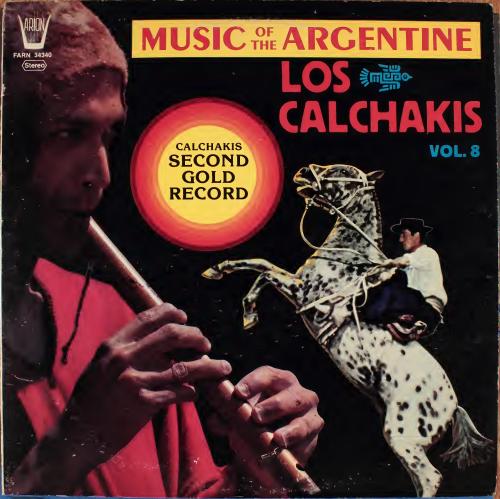
WHERETHEUAT

Produced by MANNIE FRESH!

ALSO INCLUDING

With Featured Artist
SAMMY SAM - BABY D - BIG GEE







SIDE 2

eters

2'10 LA TELESITA-LA VIEJA internation (Carabajal - Chazarreta - Diaz - Yupangui)

2'43 NOSTALGIA ABIERTA (Calchay - W. Cejas)

2'48 CARNAVAL DE HUMAHUACA (Calchay - A.M. García - Folk.)

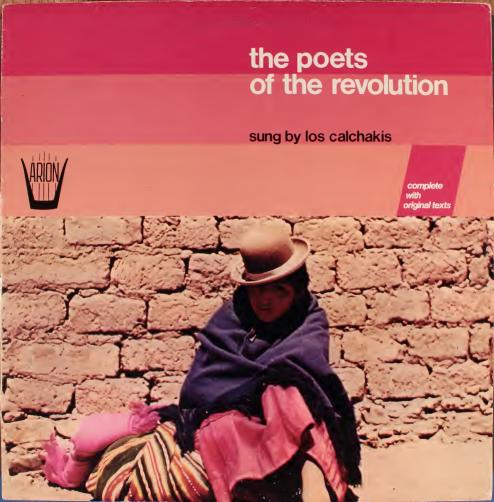
2'45 SELVAS VIRGENES (Luzzi)

2'45 CARTA A BUENOS AIRES

2'53 NORTE DE MI TERRITORIO (Calchay - H. Manzo)

2'10 ZAMBA GRIS Y GATO QUENERO (Calchay - A.M. García - Tandilero)





the poets of the revolution

sung by los calchakis

Side A

- 1. Luz de amanecer
- 2. Para un presidente muerto
- 3. Recuerdo 4. La vaslja de barro
- Soldado libre
- Testamento n. 1 / Isla negra 7. Cancion con todos
- 8. Plegaria dei labrador 9. Rostro de cobre 10. Destino de sombras 11. Cuando tenga la tierra 12. Chile
 - 13. Clamor / Masa 14. La muralla

2'10" 2'48"



In 1965, when los Calchakis began making records, their aim was to make known in France, where they also decided to live, and in Europe, the instrumental music of the Andes. Fourteen LPs, a Gold Record and many other honors including the « Grand Prix dell'Academie Charles Cros ». are testimony to their complete dedication of purpose.

In the moment, however, that los Calchakis decided to « sing » the songs of contemporary South America, discarding those which were simply commercial, they were confronted with making a particular choice. The songs of their continent express sentiments and ideas through their texts which are quite varied and can be roughly divided into three different groups:

- songs of love and happiness - songs which reflect the customs and philosophical thoughts of the South Ame-

- songs of protest, among which some speak of the problems and everyday difficulties of life and others of a specific political involvement.

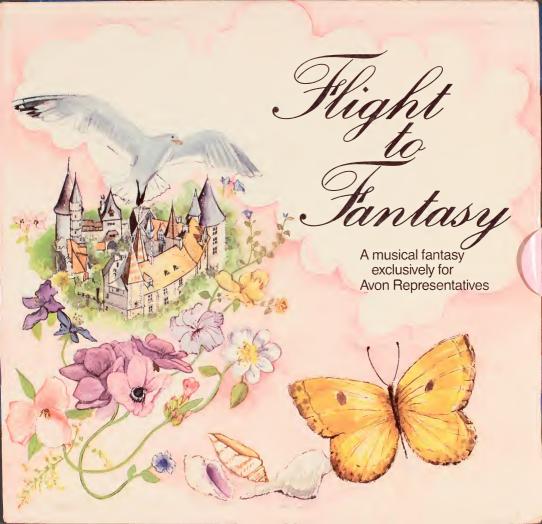
Los Calchakis' choice was for those songs which express the stark reality and hardships of their continent: the songs which express the soul of their people through a language of contemporary poetry. And in putting together this anthology, they always bore in mind the diversity of their own, various ideas, because they are convinced that an artist must express himself through means that are truly his.

The poems comprising this recording have been written both by artists who are world famous like Pablo Neruda, Nicolas Guillen and Cesar Valleio and by artists known only in their own countries - or even unknown poets.

The music, equal in importance to the text, is in the service of the words, sustaining them, caressing them, suddenly abandoning them in order to emerge alone from the hollow of a flute or from the strings of a guitar, only to return and take refuge forever in the shadow of the poetry.

HYMNBOOK

Family Devotions



Hight to Santasy Avon has dreamed up a fragrance introduction

Avon has dreamed up a fragrance introduction so fantastic the plans must remain a secret until your Campaign 22 Sales Meeting.

What we can reveal, we're saying with music...

Side 1

Fantasy Overture

As you listen, dream your dream of a rich opportunity, of fabulous prizes, of the most successful fragrance introduction ever. Your dreams can and will come true!

Side 2

Music to Order Inches By

Listen—it's beautiful! But the fantasy fragrance is even more beautiful. Don't dream of letting even one woman in your Territory miss it. "Inch" them all—for the fragrance sales you dream of in Campaign 23.

Order Inches NOW on your Campaign 21 Purchase Order!

More music to your ears—at your Campaign 22 Sales Meeting you'll hear all about the fantasy fragrance and the fantastic rewards that can be yours.

Be sure you're there!

NANCY «

SINGS FOR THE PRISONERS OF WAR AND THEIR FAMILIES





SINGS FOR THE PRISONERS OF WAR AND THEIR FAMILIES



CHICKEN DELIGHT

ring-a-ding

INSTRUCTIONS ON REVERSE SIDE PLAY AT 3315 RPM

DELICIOUS HOT DINNERS

CHICKEN . SHRIMP . RIB

• FISH DINNERS (Complete Regular Dinners • and 99'er Dinners cooked to your order

Ask about our Buckets O'Chicken (Shrimp, Rib, Fish Buckets, too) and Buffet-Pak





DELIGHT.





VIP-2787

イージー・コネクション EASY CONNECTION

アラビアの砂漠に夢と消えた幻想と冒険の物語「アラビアン・ナイト」の世界が、今ふたたびボップなディスコ・サウンドにのって甦ったという不思議なお話/

今年はトロビカル・ブームとやらで、レゲエやサンバが 大流行。でも、あの『ジンギスカン』のビッグ・ヒット以 来、ディスコ・ファンの間でにわかに注目を集めているの がオリエンタル・ムード漂う音作りなのです。アラビア風 というか中央アジア風というか、それともペルシャ風とい うのでしょうか、その妖しげな魅力に誰もが感じてしまっ ているわけ、今の中近東にディスコティックがあるのかど うかは知らないけれど、もしあったらそこに集まる人達は 民族衣装も鮮かに、女の子はチャドルで顔を隠してフィー バーしているのかな、きっと毎日が仮装舞踏会のようで楽 しいでしょうね、それとも砂漠の真ん中で、地平線にスピ ーカーを並べてディスコ・パーティーを開いた方がもっと 楽しいかな、ともかく、そんな無限に広がる夢に僕達を駆 り立ててくれるのがこの「アリババ」なのです、そう、あ の「アラビアン・ナイト に出てくる「アリババと40人の盗 賊」の主人公、人が良くて誰にでも好かれるアリババ君が 今ディスコでも大モテ、すでにヨーロ・パではかなりのヒ トを記録しています。

まずは早速レコードに針を落として……"Open Sesame!" ひらーけ ごま!!

この間来日したエイミー・スチュアートのNo 1 ヒート・/ ク・オン・ウード』を思わせる印象的なイントロ。1960年代初期のオールディーズ・ボーブ風な楽しさもそのままに、流れるティスコ・ビートに心もウキウキ。途中で聞かれるオリエンタルなメロディーも魅力的な、本当に楽しいボッフ・ディスコ・ヒート、それが「アリバン」なのです。残念なからこの曲を演奏しているイージー・コネクション・フィクション・フィクション・フィクション・フィクション・フィ

については、一切インフォイーションが届いておらず想像 像にまかせるしかありませんが、近いうちに砂塵を巻き上 げてその正体を明らかにしてくれることでしょう。

P.S. なお、当レコードの類以品にはくれぐれも気をつけて下さい。やっと見つけたオアシスが実は蜃気楼だったなんてことにならない様に御用心/

[1979、10.1、渡辺 實]

ALI BABA

I had a dream last night I dreamt that I made a trip to Venus Stars were shining bright The world appeared in four dimensions

- *I was holding hands with you My fantasy was through But then I found the right direction Flying on my magic carpet
- * *Ali Bab, Ali Bab, Ali Bab, Ali Bab Ali Bab, Ali Bab (Repeat)

The morning brought the light And then I found my dream had ended Nothing here was right I still believe in my invention

- (*Repeat)
- (* * Repeat and fade)



如二

正況 W AKIRA INABA—KIS

晃

¥600

®——天幡 晃 AKIRA INABA

如月湖(きさらぎこ)KISARAGIKO

近況(きんきょう)KINKYO

如月湖(きさらぎこ) 図幡 異作誌・作曲 萩田光雄編曲

※くり返し

近況(きんきょう) 因幡 晃作詩・作曲/ 萩田光雄編曲

また私の悪い癖 心配性だから あなたの身のまわりが気になる 独り暮しになった今 なれない水仕事や 食事の後始末はどうしてる

いつもそんな心配しているの 離れて暮すことが どんなに辛いものか いつかあなたが言った 必ず迎えに行くと だから耐えてゆくわ

また私の悪い癖 心配性だからあなたの身のまわりが気になる

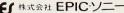


SIDE A 1. ライザミネリのように 2.けだるい朝 3.あらんどろん 4. 抱返 ^ \$\- P.C. () 施 5. もとり 施

一絶替発売中

25+3H-1

「静炎」 1年の沈黙の意味を世に問う 愛の大作!!!





FEATURING TONY HARRINGTON



PRODUCED BY TONY HARRINGTON & DOUG KUPPER
AT THE TAPEWORKS 770 Maple Ave., Hartford, CT 06114
WORDS/MUSIC MIKE HARRIS FOR KHARI PRODUCTIONS
ARRANGEMENT JOE GRIECO

All songs performed by Tony Harrington

Life of the City

Star Spangled Banner (LIVE)

O' Camarda

Musicians:

Joe Grieco Keyboards & Background Vocals Otha Stokes Saxaphone Bill Lettang Drum Programming Tony Harrington Lead & Background Vocals Silver Sargeant Background Vocals Patricia Thompson Background Vocals

Special Thanks To:

Mom Dorothi & Tony II Tony Carbone Doug Kupper Joe Grieco

The Hartford Whalers Hockey Club Greater Hartford Business Development Center Rahni Harris Thryller I Productions

Ron Scalise Leslie

"Light of the City" Design by Walter "Rap" Bailey Cover Design by Madeleine Adam-Kearns

TOP

25155

<u>"Boots"</u> by Ray Bohn

BREAK

Circle left I hear these boots a walkin'.
Half way 'round and you go left allemande.
Right and left grand I wanta' tell you somethin'.
Swing your partner promenade we're on the way.
These boots were made for walkin', don't play the waitin' game.
One of these days these boots are gonna dance me right away—,—,—.

FIGURE:

Allemande the corner, then swing the gal you know.

Hd (Sd) two couples do a do sa do. -,-,-.

Swing thru and then, spin the top, my friend.

Find the corner, swing and then you promenade.

*These boots were made for walkin', I mean just what I say.

One of these days these boots are gonna dance me right away!-,-,-.

Sequence: Break, Fig. Twice Hds. Break. Fig Twice sds. Break & Tag.

Tag: One of these days those are gonna dance me right away.

Alternate figure: (easy)

Hd (Sd) two couples a right and left thru, you turn 'em. Star thru, pass thru go right and left thru. Dive thru, square thru 3/4, round I say. Swing the corner promenade, we're on the way!

*Patter same as above.

Challenge figure: (or, I dare you!)

(4 face 1) (3 face 2)
1 face 4 — 2 face 3 — four ladies roll away.
Pass thru, round off, and clover in —,—,—.
Pair off, peel the deal, here do sa do, for real.
Cross trail, swing the corner promenade.

^{*}Patter, same as above.

"CHARLESTON GAL"

CALLER: BOB AUGUSTIN, NEW ORLEANS, IA.

MUSIC BY: THE SHANNONAIRES

RECORD: LORE #1114

INTRO: BREAK: ENDING:

JOIN UP HANDS, MAKE A BIG RING, CIRCLE LEFT AND HEAR ME SING REVERSE BACK ALONG IN SINGLE FILE.

GIRLS STEP OUT, TAKE A BACKTRACK, TWICE AROUND YOU DON'T LOOK BACK SECOND TIME YOU MEET YOU BOX THE GNAT......FULL HER BY ALLEMANDE YOUR CORNER, DO SI DO YOUR OWN ALLEMANDE JUST ONCE AGAIN, PROMENADE AROUND THE TOWN SHE'S SO CUTE, WHAT A BEAUTE, RUTTI TUTTI TOOT MY EVERLOVIN CHARLESTON GAL.

FIGURE:

FIRST AND THRID LEAD TO THE RIGHT, CIRCLE UP FOUR AND MAKE A LINE WITHOUT A STOP YOU DO THE RIGHT AND LEFT THRU, SAME TWO YOU MAKE A RIGHT HAND STAR, ONCE AROUND BUT NOT TOO FAR BACK RIGHT OUT AND CIRCLE ROUND THE RING SIDE TWO COUPLES STAR THRU, PASS THRU AND SWING SWING THAT CORNER GAL AROUND, PROMENADE GO ROUND THE TOWN OH AIN'T SHE SWEET, AIN'T SHE SWELL, OH BARY WHAT A BELLE MY EVERLOVIN CHARLESTON GAL.



GANDALF TOUS DROITS DU PRODUCTEUR TO THE PRODUCTEUR TO T TO ANOTHER HORIZON



- 1. March Of No Reason (H. Strobi) 7:17
- 2. Natural Forces Getting Out Of Control 10:16
- 3. Requiem For A Planet 5:14 Komponist: H. Strobl. Producer Credits: Gandalf. P 1982 WEA Music GesmbH

24, 0074-1



ADUPLICATION, LA COCATION, LEPREL LUTI.

ADUPLICATION, LA COCATION, LEPREL LUTI.

VERMIETUNG, AUFFURNING, PHRING, PHRI



GANDALF TO ANOTHER HORIZON

TOUS DROTTS DU PRODUCTEUR PHONOGRAPHIQUE ET ONT ALLE URHERED



- Flight Of The Crystal Ships 4:32
- 2. To Another Horizon
- a) The Divine Message 2:20
 - b) Change Of Consciousness 5:54
- c) Creation Of A New World 3:29 3. Cosmic Balance 4:40
- 4. Peace Without End 4:58
- Komponist: H. Strobl. Producer Credits: Gandalf. 1982 WEA Music GesmbH

24.0074-1

ALLE UHREBER- UND USE PROPERTY OF THE PROPERTY



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VERMIETUNG, AUFFURRUNG, SPIRIT, HIRING, THE MOSS MUSIC GROUP, INC., New York, N. L.

and other SPACE THEMES

Geoff Love & His Orchestra



SIDE 1



MMG B-702 (MMG B-702-A) 18:54 Min. **STEREO** ® 1978

- 1. Main Title from Star Wars 3:15
- 2. U.F.O. 2:36
- 3. Theme from Star Trek 2:54

4. Barbarella — 2:45
4. Barbarella — 2:45
5. Space 1999 — 2:31
6. Also Sprach Zarathustra
from 2001 — 4:34

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THE MOSS MUSIC GROUP, INC., New YORK, N. L.

and other SPACE THEMES

Geoff Love & His Orchestra



SIDE 2



MMG B-702 (MMG B-702-B) 25:09 Min. **STEREO** ®1978

- 1. March from Things To Come 3:53
- 2. Thunderbirds 3:14
- 3. Princess Leia's Theme from Star Wars 4:22
- 4. Dr. Who 2:21

4. Dr. Who — 2:21
5. When Worlds Collide — 3:25
6. Mars, Bringer of War (Quatermass)
from Holst: The Planets— 7:35

Thauthorized duplication is a violation of applicable and duplication and dup

BLACK FAMILY RECORDS

0007



Side 1

BLACK FAMILY DAY

Bazaar

May 27, 1974

words by Minister Louis Farrakhan National Representative of The Honorable Elijah Muhammad

> Produced and distributed by "7 SPEECHES," P.O. Box 2231 Astoria, N.Y. 11102

> > © 1974 77 SPEECHES"

BLECK FAMILY RECORDS



0007



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Bazaar May 27, 1974

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> > © 1974 ''7 SPEECHES''

Side 2



THE NAUTILUS UNDER THE NORTH POLE

COMMANDER WILLIAM R. ANDERSON, USN COMMANDING OFFICER

CP 701

(CP 701-A)



Side 1

Produced by Herb Shriner

Narration written by James Dugan Music by Yves Baudrier from the Sound Track of "THE SILENT WORLD" by Jacques-Yves Cousteau Associate Producer: Roger Caras Supervising Editor: James Barclay Music Editor: Hecky Krasnow

COLUMBIA PIGTURES DADAGAMAN MEN YORK, N.Y. MELTHUS. A.

331/3 LONG PLAY



THE NAUTILUS UNDER THE NORTH POLE

COMMANDER WILLIAM R. ANDERSON, USN COMMANDING OFFICER

CP 701 (CP 701-B)



Side 2

Produced by Herb Shriner

Narration written by James Dugan Music by Yves Baudrier from the Sound Track of "THE SILENT WORLD" by Jacques-Yves Cousteau Associate Producer: Roger Caras Supervising Editor: James Barclay Music Editor: Hecky Krasnow

COLUMBIA DIS. 331/3 LONG PLAY



BROTHER MAZE JACKSON

BSLP 124A



Side One

"The One Sign Left To Be
Fulfilled"
(Part 1)

Cherotee Album Corporation Fairmount. Georgia



BROTHER MAZE JACKSON

BSLP 124B



Side Two

"The One Sign Left To Be Fulfilled" (Condusion)

Cherotee Album Corporation Fairmount. Georgia

TONY P feat. YESSIE FIESTA E.P.

TNOO04-12

SIDE A: 1 - AL RITMO DEL TRIBAL







TNO004-12





SIDE B: 2 - ELECTRICA SALSA

Produced By: Antonio Palmieri, Marco Palmieri, Mario Palmieri, Yesenia Bordas (C) & (P) 2001 Total Music Distributors, Inc. Ph: (954) 630 0717 Fax: (954) 630 0718 e-mail: totalmus@aol.com/totalmusic@canty.net

MADE IN USA

JOE TEX LIVE AND LIVELY

ATLANTIC



SIDE



- 1. SHOW ME Joe Tex
- 2. DO RIGHT WOMAN DO RIGHT MAN Dan Penn-Chips Moman
- 3. GET OUT OF MY LIFE, WOMAN Allen Toussaint
- 4. WOODEN SPOON Joe Tex
- 5. THAT'S LIFE
 Kelly Gordon-Dean Kay

(A-12681)

JOE TEX LIVE AND LIVELY

1. LOVE IS A HURTIN' THING Ben Raleigh-Dave Linden

ATLANTIC







- 2. DON'T GIVE UP Joe Tex
- 3. A WOMAN'S HANDS Joe Tex
- 4. YOU'RE GONNA THANK ME, WOMAN Joe Tex
- 5. PAPA WAS, TOO Joe Tex
- 6. SKINNY LEGS AND ALL Joe Tex

(A-12682)



WITR Radio 61

331/3 RPM



ONE

This Side

NAG NUSA SE PLANTING DEERFIELD. ILLIN

WITR Radio 61

TWO



331/3 RPM

That Side

ARG. IN U.S.A. BY

WITR SECOND ALBUM



331/3 RPM

side one

ARRG. IN U.S.A. 5V

WITR SECOND ALBUM

33^{1/3}

side two

ARO. N. U.S. A. S. T. T. T. O. DEERFELO. ILLINO



PROMOTION COPY S-111-A



S RECORD PROHIBITED .. **STEREO**

Act I

- "Introduction" (5:13)
- "Pour Oh Pour the Pirate Sherry" (2:35)
- "Better Far to Live and Die" (2:20)
- "Is there Not one Maiden's Breast?" (3:55)
- "Away, Away My Heart's On Fire" (1:58)
- "I am the Very Model of a Modern Major General" (2:17)



"A Policeman's Lot Is Not a Happy One" (2:15)

"Sighing Softly to the River" (2:13) "With Cat-Like Tread" (2:16)

"How Beautifully Blue the Sky" (3:05) "When the Foreman Bares His Steele" (5:25)

"Farewell to Cornwall" (2:18)





COMBO STUDIO '72

STEREO/MONO

Side A

MLP 7821

Stemra (P) 78

1. LIEFDE IS NIET MAAR EEN WOORD (Peter Janssens/

Petro Marais) 2'18- 2. EENS KOMT DE TIJD

Petro Marais) 2'18- 2. EENS KOMT DE TIJD

(Peter Janssens/P. Marais) 1'44- 3. ELKANDER TE

AANVAARDEN (Trad:/Baronita/C.M. de Vries) 2'47

4. HARACHAMAN HU YSLACH LANU

(Rami Bar-Niv/Rami Bar-Niv) 3'30- 5. A FREQUENT

LOOSER (mondharmonika solo)

(Arpad Mazurel/Cees Sier) 4'28

5. INTRO (Harold &

Harry Visser.) 2'27

COMBO STUDIO '72

STEREO/MONO

Side B



MLP 7821

Stemra (P) 78

- 1. ANGSTEN (Peter Janssens/Petro Marais) 2'36

2. DROMEN (Peter Janssens/Petro Marais) 2'36
2. DROMEN (Peter Janssens/Petro Marais) 3'30
3. SHIRA LASHEM (Shimon Kushnir) 2'45
4. CHANCE (Arpad Mazurel/Cees Sier) 3'42
5. HUMAN WRECK (Peter van Dijk/
Cees Sier) 3'15
6. STUPID RATS (Lex Blom/
Cees Sier) 2'16

Cees Sier) 2'16

FAITH IN ACTION

THE MIRACLE MINISTRY OF R. G. HARDY

FAITH 103-A 828 William St. Baltimore, Md. 21230



Religious Custom
High Fidelity

INVASION FROM ANOTHER WORLD

A SERMON BY

R. G. HARDY

FAITH IN ACTION

THE MIRACLE MINISTRY OF R. G. HARDY

FAITH 103-B 828 William St. Baltimore, Md. 21230



Religious Custom High Fidelity

INVASION FROM ANOTHER WORLD

— Continued — A SERMON BY

R. G. HARDY

MUSIC OF MANY LANDS

REQUEST RECORDS

THE FINEST IN INTERNATIONAL SOUND

FERNANDA MARIA The Queen of Fado

SRLP 8047 SIDE 1



Pleasant Music Publ. Corp. (ASCAP)

4. TRAQUITADE SOLTADE SOLTADE



MUSIC OF MANY LANDS

REQUEST RECORDS

THE FINEST IN INTERNATIONAL SOUND

FERNANDA MARIA The Queen of Fado

SRLP 8047 SIDE 2



Pleasant Music Publ. Corp. (ASCAP)

3. EO.

4. RONDA DA

5. A ROSA DA MADRA

6. RUA DO CAPELAO - 4:00

FERNANDA MARIA with guitar ensemble

CORDS FT. LAUDERDALE. FL





TAKOMA

SIDE 1



TAK 7079

Maddy Prior Changing Winds

- 1. To Have And To Hold 4:00
- 2. Pity The Poor Night Porter 4:00
- 3. Bloomers 2:57
- 4. *Accappella Stella 1:43
- 5. Canals 5:25

Published by Adonia Music Ltd./Red

Admiral Music Inc (BMI)

Except *Joe Dogg Music Ltd.

Produced by DAVY ROHL

P 1980 Takoma Records

© 1980 Takoma Hecords

Distributed by Chrysalis Records, Inc.



TAKOMA

SIDE 2



TAK 7079

Maddy Prior Changing Winds

- 1. The Sovereign Prince 8:35
- 2. Ali Baba 2:50
- 3. *The Mountain 3:35
- 4. In Fighting 3:18
- 5. Another Drink 3:20

Published by Adonia Music Ltd./Red Admiral Music Inc. (BMI) Except *Joe Dogg Music Ltd. Produced by DAVY ROHL ® 1980 Takoma Records

Distributed by Chrysalis Records, Inc.



CLUB SONDERAUFLAGE



6348 694 134 A (17! 002 A)

HUMBA À GOGO

(Potpourri)

- 1. Trink, Brüderlein, frink · Du, du liegst mir im Herzen Jetzt trink'n ma noch a Flascherl Wein
- 2. Heut' komm'n die Engerln auf Urlaub nach Wien Kleine Mädchen müssen schlafen geh'n · Muss i denn
- 3. O du wunderschöner deutscher Rhein · Ich hab mein Herz in Heidelberg verloren · Der freue Husar
 - 4. Bummel Petrus · Immer an der Wand 'ang 4. Bummel Petrus · Immer an der Wand `ang Oh, Susanna (Trink'n wir noch'n Tröpfd'en)

 James Last Band

 NASILITER SINGLAND SERONOSER '3LHOERZ LANDER SUSANOSER LANDER SUSANOSER LANDER SUSANOSER '3LHOERZ LANDER SUSANOSER '3LHOERZ LANDER SUSANOSER L



SONDERAUFLAGE







JAMEEL FELCONE

Jumpin Off

Copyright 2002



Side A

UNDISPUTED RECORDS, INC

1. Jumpin Off (4:17)

2. Jumpin Off (Inst. w/Hook) (3:49)

3. Jumpin (Instrumental) (4:00)

Written & performed by JAMEEL FELCONE, Felcone Publishing (ASCAP)
Co-Produced by Sean Banks and Charles Williams
Recorded at Plan B Studios, Baltimore, MD
Distributed by Undisputed Records, Inc.
www.undisputedrecords.com

Unauthorized Duplication is a violation of applicable laws.

Contact 1-877-423-0004

URJF802



JAMEEL FELCONE

Let's Go

Copyright 2002



Side B

UNDISPUTED RECORDS, INC

1. Let's Go (Clean)	(3:57)
2. Let's Go (Dirty)	(3:56)
3 Let's Go (Instrumental)	(4.02)

Written & performed by JAMEEL FELCONE, Felcone Publishing (ASCAP)
Co-Produced by Sean Banks and Charles Williams
Recorded at Plan B Studios, Baltimore, MD
Distributed by Undisputed Records, Inc.
www.undisputedrecords.com

Unauthorized Duplication is a violation of applicable laws.

Contact 1-877-423-0004

URJF802

"BAMBOO LE SURE WORKS RESERVED



LOGO SIDE : CLONE

THIS SIDE: CARNIVAL BLIFFOON

Contacts/DJ bookings

Contacts/DJ bookings

Contacts/DJ bookings

Contacts/DJ bookings

Contacts/DJ bookings

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HORACE BROWN

STEREO 33 1/3 RPM



374631430-1 SIDE A

"WHY WHY WHY"

1. Radio Edit (3:47)

2. Radio Version (4:08)

3. Instrumental (4:56)

Lyrics by Horace Brown / Music by Chad Elliott, James Wright, Horace Brown PRODUCED BY CHAD ELLIOTT FOR AMBUSH MUSIC GROUP, INC.

Zomba Songs Inc./Horace Brown Music (BMI)/Back To Da Getto/PolyGram International Publishing (ASCAP) EXECUTIVE PRODUCERS: ANDRE HARRELL, LEWIS TILLMAN, EDWARD (EDDIE F.) FERRELL A&R Direction: Lewis Tillman

LP Version appears on the forthcoming Horace Brown self-titled CD & Cassette 314530625-2/4
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374631430-1



FOR PROMOTIONAL USE ONLY/NOT FOR SALE

HORACE BROWN

STEREO 33 1/3 RPM



374631430-1 SIDE B

"THINGS WE DO FOR LOVE"

1. LP Version (4:57)

2. Instrumental (4:53)

3. A cappella (4:49)

Lyrics by Horace Brown / Music by Edward (Eddle F.) Ferrell & Tim Shider PRODUCED BY EDWARD (EDDIE F.) FERRELL FOR UNTOUCHABLES ENTERTAINMENT Zomba Songs Inc./Horace Brown Music (BMI)/Frank Nitty Music/Ness, Nitty & Capone/ Warner Chappell Music, Inc. (ASCAP)

EXECUTIVE PRODUCERS: ANDRE HARRELL, LEWIS TILLMAN, EDWARD (EDDIE F.) FERRELL

A&B Direction: Lewis Tillman

LP Version appears on the forthcoming Horace Brown self-titled CD & Cassette 314530625-2/4

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PHILIPS

PHI

STEREO

M.Ltd. 4.MCA M.Ltd. 5. Chappell-Morris 6. World Wide M./K.P.M./EMI M.



Time 11.1 Made in England



AIGHTS OF THE PRODUCER AND OF THE OWNER OF.

AS I LOVE YOU

3. HOW ABOUT YOU (Freed/Lane) 4. AS I LOVE YOU (Livingstone/Evans) 5. BANANA BOAT SONG (Darling/Carey/Arkin) 6. GYPSY IN MY SOUL

SHIRLEY BASSEY



6.Dash M.Ltd. 7.Lawrence Wright M.Co.Ltd.



Made in England

AIGHTS OF THE PRODUCER AND OF THE OWN.

AS I LOVE YOU

1. KISS ME HONEY HONEY KISS ME (Timothy/Julien) 2. YOU, YOU ROMEO (Elton) 3. PUH-LEEZE MISTER BROWN (Raye/De Paul) 4. BURN MY CANDLE Washington) 7. STORMY WEATHER (Koehler/Arlen)

SHIRLEY BASSEY

Great

Line Concerts

33% RPM



STEREO

SIDE ONE

ALL RIGHTS RESERVED

ALL WRONGS REVERSED

great

Live Concerts

331 RPM



STELLO

SIDE TWO

ALL RIGHTS RESERVED
ALL WRONGS REVERSED

Great Live Concerts

33% RPM



STEREO

ALL WRONGS REVERSED

Great Live Concerts

33% RPM



STEREO

SIDE FOUR

ALL RIGHTS RESERVED

ALL WRONGS REVERSED

CES - 106 THESAURUS 1680 HANK SNOW

SIDE 1

- 1. THE SUN HAS GONE DOWN ON OUR LOVE
- 2. I WALK ALONE
- 3. OLD SHEP
- 4. MISSISSIPPI RIVER BLUES
- 5. LINDA LOU

CES - 106 THESAURUS 1680 HANK SNOW



SIDE 2

- 1. MY GOOD GAL'S GONE
- 2. BREEZE
- 3. THIS COLD WAR WITH YOU
- 4. I LOVE YOU, NELLIE
- 5. BEAUTIFUL DREAMER

DeBell

STEPHANIE WRIGHT

BUMP JAM!

Side A

Produced by: DERON B. BELL SR. Co-Produced by: L.P. NEAL and W.F. BELL III 1X608A



12" MAXI SINGLE © ® 1991 DeBell BMI

BUMP JAM (Radio Mix) 3:20

BUMP JAM

(Extended Mix) 3:34

BUMP JAM

(Instrumental Mix) 3:43

DeBell

STEPHANIE WRIGHT

BUMP JAM!

Side B

Produced by: DERON B. BELL SR. Co-Produced by: L.P. NEAL and W.F. BELL III 1X608B



12" MAXI SINGLE © ® 1991 DeBell BMI

BUMP JAM

(House - Radio Mix) 3:21

BUMP JAM

(House - Extended Mix) 3:47

BUMP JAM

(House - Instrumental Mix) 3:49

"Hook Ir Up,



www.valuelinkrecords.com



MALLET RECORDS

P. O. Box #7, Hillside, NJ 07205

SIDE

3.3 RPM ime: 5:01 itereo



6 60355 67411

LOVE ATTACK

(CLUB MIX)

Executive producer: Dan S. Smith

Jason "Malletman" Taylor and D.J. "Blue"

© @ 2000 Jason Taylor, BMI - MR6741



MALLET RECORDS

P. O. Box #7, Hillside, NJ 07205

SIDE 2

33.3 RPM Time: 4:40 Stereo





LOVE ATTACK

(R&B MIX)

Executive producer: Dan S. Smith

Jason "Malletman" Taylor











Yz-GyZ Entertainment

LIL CALI

SIDE A



Yz-GyZ Entertainment

For Bookings Call: "CARLOS"

(225) 218 90 02

(225) 279 2073

- 1. *Step*-маін 4:17
 - 2. Step-Clean 4:19
- 3. Step- Instrumental 4:20

Yz-GyZ Entertainment

LIL CALI

Yz-GyZ Entertainment

SIDE B



For Bookings Call: "CARLOS" (225) 218 90 02 (225) 279 2073

1. Get Ya Mind Right- 4:40

Featuring Lil Cali & Webbie The Savage

2. ACT Up- 4:10

Featuring: Lil Cali & Max Minelli

that side

GRANT DELL & GARETH OXBY

NOITAJA8IRT

(G. Dell, G. Oxby)

neddel

33 RPM

33 RPM

Why Did You Do That?

13:03

10:32

G2029

(G. Dell, G. Oxby)

TRIBALATION

this side

GRANT DELL & GARETH OXBY



THE AFROS



ACD 73404 xss 73404A

THE AFROS



ACD 73404 xss 73404B

TEST PRESSING FROM SPECIALTY RECORDS CORPORATION

S

1400 E. LACKAWANNA AVE. OLYPHANT, PA 18447 PHONE: (717) 383-3291 TWX 510-671-4580

12" 33 1/3 RPM

DATE 3/12/97

ACC'T MOTOWN

TITLE DON'T KNOW"

ARTIST MARIO WINANS

MTX. NO. <u>374632053-1A</u>

REC. NO. 374632053-1

TEST PRESSING FROM SPECIALTY RECORDS CORPORATION

S

1400 E. LACKAWANNA AVE. OLYPHANT, PA 18447 PHONE: (717) 383-3291 TWX 510-671-4580

12" 33 1/3 RPM

DATE 3/12/97

ACC'T MOTOWN

TITLE "DON'T KNOW"

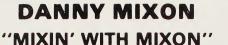
ARTIST MARIO WINANS

MTX. NO. <u>374632053-1B</u>

REC. NO. 374632053-1







SIDE ONE STEREO DM-819

> Produced by JOE ANTHONY

1. THERE IS NO GREATER LOVE - 8:37

M. Symes/I. Jones/ASCAP

2. MOM'S DREAM - 3:06

D. Mixon/BMI

3. LOVER MAN - 7:16

Davis/Ramirez/Sherwood/ASCAP

4. SEVEN STEPS TO HEAVEN - 3:10

V. Feldman/M. Davis/BMI



SIDE TWO STEREO DM-819

> Produced by JOE ANTHONY

1. ALL OF YOU - 7:37 Cole Porter/ASCAP

2. TRISTE - 6:02

Antonio Carlos Jobim/BMI

3. DOUBLE BOBBY PART 1 - 5:20

D. Mixon/BMI

4. DOUBLE BOBBY PART 2 - 2:20

D. Mixon/BMI



TOUS DROTS DU PRODUCTEUR PHONOGRAPHIQUE ET OU PRI



GIBSON BROTHERS

CUBA 7'48
(D. Vangarde/J. Kluger)

Editions: Zagora/Bleu Blanc Rouge
Produit par: D. Vangarde pour Zagora



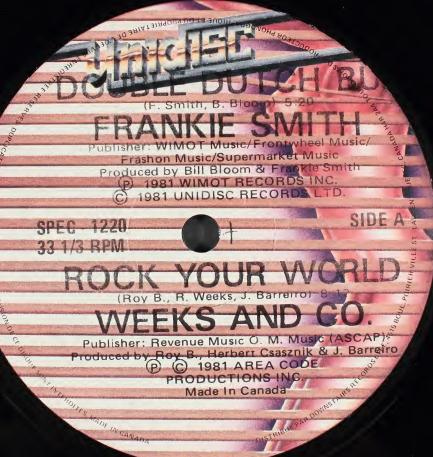


GIBSON BROTHERS

BETTER DO IT SALSA 3'32
(D. Vangarde/J. Kluger)

Editions: Zagora/Bleu Blanc Rouge
Produit par: D. Vangarde pour Zagora

TOUS DROTTS OU PRODUCTEUR PHONOGRAPHIQUE ET OU PRI





(Roy B., B. Scott, J. Berreiro) 6:47

Publisher: Revenue Music/O.M. Music (ASCAP)/ Black Sun Music (CAPAC)

Produced by Herbert Csasznik, Roy B. & J. Barreiro 1981 AREA CODE PRODUCTIONS

SPEC - 1220 33 1/3 RPM

SIDEB

GET ON UP AND DO IT AGA

(S. Panzera, G. D'Orazio) 6:09

Publisher: Double O Seven Publ. (CAPAC) Produced by Jerry Cucuzzetla

TOHYS MADE IN CANAMA 1981 J. C. PRODUCTIONS

Made In Canada



DISCO BREAKS ON
THE DOUBLE
33 1/3 RPM
RAMSH 2-6002-3

THE ORIGINAL 12INCH VERSIONS

1. CAROL JIANI: HIT N' RUN LOVER (8'10")
(S. Wilbur) A Product Of Matra Records
2. D. TRAIN: YOU'RE THE ONE FOR ME (6'59")
(H. Eaves III-J. Williams) A Product Of T.S.O.B.

TENDOR OF THE WAPI ORD (9'49")



(D. Cochran-L. Newman) A Product Of T.S.O.B.

4. THE IMMORTALS: THE ULTIMATE WARLORD (9'49")

(D. Boone) A Product Of Record Shack

RECORDS BY AFROENHO

ED BY RAMS HORN

JUST BE YOURSELF - LIME: IT'S YOU

A Product Of Matra Records

3. BOOTS CLEMENTS: YIPPY-I-AYE, YIPPY-I-YO
(GHOST RIDERS IN THE SKY) (7'53")
(S. Jones) A Product Of West Records

RAMS HORN RECORDS B.V. AEROENHOUT.

DISCO BREAKS ON
THE DOUBLE
33 1/3 RPM
RAMSH 2-6002-4

THE ORIGINAL 12INCH VERSIONS
1. LIME: YOUR LOVE (7'07")
(D. LePage-D. LePage-J. La Greca)
A Product Of Matra Records
2. HOT PLATE (7'24") - LIME: YOUR LOVE - LIME: AGENT 406
NIGHTLIFE: DISCO CHOO CHOO - NIGHTLIFE:
JUST BE YOURSELF - LIME: IT'S YOU

LOVE TO INFINITY





AND ONLY NOT FOR RESALE

REEP LOVE TOGETHER
BLUE IKON'S RONTO SWOOP BIKE MIX
(LEE/LEE/BAILEY)

ADDITIONAL PRODUCTION
AND REMIX BY BLUE IKON

LOVE TO INFINITY





AND OWNER OF THE MANUFACTURER AND OWNER OF THE NOTFOR RESALE

KEEP LOVE TO GETHER
LOVE TO INFINITY'S VIPER MIX
(LEE/LEE/BAILEY)

PRODUCED, ARRANGED, RECORDED & MIXED BY
LOVE TO INFINITY

PRODUCED, ARRANGED, RECORDED & MIXED BY
LOVE TO INFINITY

PRODUCED, ARRANGED, RECORDED & MIXED BY
LOVE TO INFINITY



REPRISE RECORDS

ZUMA NEIL YOUNG WITH CRAZY HORSE

PRODUCED BY NEIL YOUNG & DAVID BRIGGS WITH TIM MULLIGAN



W. Made in U.S.A.

MS 2242
(31,966)

1. DON'T CRY NO TEARS 2:34
2. DANGER BIRD 6:54
3. PARDON MY HEART 3:49
4. LOOKIN' FOR A LOVE 3:17
5. BARSTOOL BLUES 3:02

All selections written by Neil Young,
Published by Silver Fiddle - BMI

©1975 Warner Bros.
Records Inc.

Calif. 91505. 2 Warner Communications





REPRISE RECORDS

ZUMA NEIL YOUNG WITH CRAZY HORSE PRODUCED BY NEIL YOUNG & DAVID BRIGGS WITH TIM MULLIGAN



· Made in U.S.A.

1. STUPID GIRL 3:13
2. DRIVE BACK 3:32
3. CORTEZ THE KILLER 7:29
4. THROUGH MY SAILS 2:41

All selections written by Neil Young,
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3. CORTEZ THE KILLER 7:29
4. THROUGH MY SAILS 2:41

"JUST US..."

PEACE ON EARTH

Side One



41173

- 1. Shout It (2:38)
- 2. Easter Song (2:08)
- 3. Speak To The Sky (2:40)
 - 4. Joshua (3:03)
- 5. Learning To Live (2:38)
 - 6. All Good Gifts (2:35)

"JUST US..."

PEACE ON EARTH

Side Two



41174

- 1. Hands (3:35)
- 2. There They Go (2:36)
- 3. Streets of Gold (3:06)
- 4. Love Peace Joy (2:25)
 - 5. Freely Freely (3:30)
- 6. Peace On Earth (3:44)



NIGGAZ FOR LIFE PRESENT "SMOKE, CHOKE, RIDE...

33 RPM PARTY TRACKS AV154



SIDE A:
1. MAIN ONE

SIDE B:
MAIN TWO
DUB

SIDE B:
MAIN TWO
DUB











PR 3306

EVERYTHING BUT THE GIRL

33 1/3 RPM

STEREO



A SIDE

DRIVING RADIO VERSION/3:36

(Ben Watt) Complete Music Ltd. ST-PR-58156-SP Produced by Tommy Lipuma

Edited from Atlantic LP 82057 - "the language of life"

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AWARNER COMMUNICATIONS COMMUNICATIONS

AWARNER COM



PR 3306

EVERYTHING BUT THE GIRL

33 1/3 RPM

STEREO



B SIDE

DRIVING LP VERSION/3:56

(Ben Watt) Complete Music Ltd. ST-PR-58199-SP

Produced by Tommy Lipuma
From Atlantic LP 82057 - "the language of life" From Atlantic LP 82057 - "the language of life"

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JAMIROQUAI

Side A



Demonstration Only Not For Sale

1. Bob Sinclair Remix (7:26)

Music and Lyrics by Jay Kay. Music by Toby Smith.

Produced by JK & The Pope. Mixed by The Pope. Programming by Paul Stoney.

Remix and Additional production: Bob Sinclair for Yellow Productions.

Album version available on the forthcoming Epic release A Funk Odyssey

© 2001 Sony Music Entertainment (UK) Ltd.

JAMIROQUAI

Side B



Demonstration Only Not For Sale

Little L

1. Album version (4:55)

Music and Lyrics by Jay Kay. Music by Toby Smith.

Produced by JK & The Pope. Mixed by The Pope. Programming by Paul Stoney.

Album version available on the forthcoming Epic release A Funk Odyssey

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THE ELITE CLUB
THE TIME BABY

1. Retro Club Mix
(6.25)

2. Retro Radio Mix
(4.30)

SIDE 1

33 rpm

GEMA
(Biem Countries)

(Leroy Bell/Casey James)
Warner Chappell Music

(P) 1994 MADE IN GERMANY THE ELY
THIS T'
1. Def

SIDE 2 33 rp
GE!
(Biem c) CLUB
ABY
Mix

716-12

Recognition
Recognit THE ELITE CLUB THIS TIME BABY 1. Deep House Mix 2. House Mix (Leroy Bell/Casey James) Warner Chappell Music

P 1994MADE IN GERMANY

Alexander O'Neal All True Man

RADIO EDIT · ALBUM VERSION · INSTRUMENTAL

PRODUCED BY JIMMY JAM AND TERRY LEWIS FOR FLYTE TYME PRODUCTIONS, INC. 2AS 31032 \$1



ALEXANDER O'NEAL

33 1/3 RPM STEREO

® 1991 Sony Music Entertainment Inc.



ZAS 3032 XSS 3032A



1. ALL TRUE MAN (Radio Edit) 4:04
2. ALL TRUE MAN (LP Version) 5:04

-T. Lewis-J. Harris III- Taken From The Tabu/Epic Records Release:

"ALL TRUE MAN" 45349/Produced by Jimmy Jam and Terry
Lewis for Flyte Tyme Productions/Publishers: Flyte
Tyme Tunes/Avant Garde Music
Publishing (ASCAP)

DEMONSTRATION NOT FOR SALE

Distributed by CBS Records/CBS Inc./51 W. 52 St., NewYork City



ALEXANDER O'NEAL

33 1/3 RPM STEREO

® 1991 Sony Music Entertainment Inc. 0

ZAS 3032

XSS 3032B

Time: 5:00



ALL TRUE MAN (Instrumental)

-T. Lewis-J. Harris III- Taken From The Tabu/Epic Records Release:
"ALL TRUE MAN" 45349/Produced by Jimmy Jam and Terry
Lewis for Flyte Tyme Productions/Publishers: Flyte
Tyme Tunes/Avant Garde Music
Publishing (ASCAP)

DEMONSTRATION NOT FOR SALE

Distributed by CBS Records/CBS Inc./51 W. 52 St., NewYork City

MR6970-1 33.3 RPM STEREO



I.C.U.



SIDE 1

(1) Get Audi (Explicit)

(2) Strip Club (Explicit)

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MR6970-1 33.3 RPM STEREO



I.C.U.



SIDE 2
Get Audi (Radio Version)

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2910-8/1 (8/c)

REBELSOUL

Side (A) REMIXED BY FRISCIA & LAMPS

Pride (In Your Soul Remixes)

- 1. (Extended Vocal Mix) (9:46)
- 2. (Dub Mix) (8:03)

Side (B) 4 Song Sampler

- 1. Not Love @ First Sight (3:46)
- 2. Minority Story (4:15)
- 3. Sex (4:19)
- 4. Dance Of Life (4:31)

001



CRAIG

What I Need (The Remix)

Executive Producer: Eric B.
PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS

SIDE A



SBAB 78148 © ₱1997 STREET LIFE RECORDS

- 1. Radio Edit (4:52)
 - 2. Main Mix (4:52)

GRAIG

What I Need (The Remix)

Executive Producer: Eric B.
PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS

SIDE B



SBAB 78148 © 21997 STREET LIFE RECORDS

- 1. Instrumental (4:48)
- 2. A Cappella (clean) (4:31)
- 3. A Cappella (dirty) (4:31)





THE SUGARHILL GANG

Sugarhill Music/4 Sons Music Remix by Paul Waller P + C 1990 SUGARHILL

Action of the Articles are assented some Autorisation.

Action of the Articles are assented some autorisation.

Action of the Articles are assented at th 9031-72630-0 **45 RpM**

ADUPLICATION, ALOCATION, LEFREN, INC.

VERMIETUNG, AUFRURAUG, SAMO, INRING, PRIZED COPYING, HIRING, HI APACHE (Remix) 5:33 (Robinson-Chase-Cooke-Wright)

ILL RIGHTS DU PRODUCTEUR PHONOGRAFTISCHTE OF ALLE URHEBER- UND LEISTUNGSSCHUTZBECHTE OF AND LEISTUNGSSCHUTZBECHTE OF AND LEISTUNGSSCHUTZBECHTE OF AND LEISTUNGSSCHUTZBECHTE. TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE D'ALLE URHERE PRODUCER





THE SUGARHILL GANG

APACHE (Original Version) 6:09
(Robinson-Chase-Cooke-Wright)

Sugarhill Music/4 Sons Music
P + © 1990 SUGARHILL

9031-72630-0 **45 RpM**

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE PA 4LLE URHEBER URHEBER- UND LEISTUNGSSCHUTZIRECHTE OF

Op to the tell the te

EA ERIC ANDERS MUSIC

LORD of my LIFE Eric Anders



1. WHAT DOES IT PROFIT YOU 3:55
(Eric Anders Eriksson) ©Golden Records
2. IT IS WELL WITH MY SOUL 3:56
(H.G. Spafford P.P. Bliss) Arr. Swante Widen
3. THE PUBLICAN 4:17
(B. Van De Water) ©Oliver Dittson Co.
4. I WANT TO BE THERE 3:28
(Eric Anders Eriksson) ©Golden Records
5. THANK YOU LORD 5:50
(Eric Anders Eriksson) ©Golden Records
All Songs A.S.C.A.P.

EA ERIC ANDERS MUSIC

LORD of my LIFE Eric Anders



1. LORD OF MY LIFE 5:54
(Erlc Anders Eriksson) ©Golden Records
2. TO COME HOME 2:45
(Göbe Strandsjö)©Förlaget Filadelfia
3. 32ND PSALM 5:15
(Einar Ekberg) ©Förlaget Filadelfia
4. NOTHING IN THIS WORLD 5:18
(Eric Anders Eriksson) ©Golden Records

5. ONLY BELIEVE 4:08 (Paul Rader)© Rodeheaver Co.

All Songs A.S.C.A.P.



新潮熱線 25

SIDE-1



TP-2838-A

1.ROBIN HOOD 羅賓漢男孩

2. HEART FLASH(TONIGHT) 電感應

4.DI MI QUANDO 吉咪昆杜 76. 1. 10 出版 朝陽唱片出版社發行。 新陽唱片出版社發行。

段191巷9號2



新潮熱線 25

SIDE-2



TP-2838-B

與191巷9號2

1. TROPIQUE (REMIX)熱帶 2. HOLD ME 擁抱我 3.PLAY THE GAME 玩遊戲 今夜與我為伴 76. 1. 10 出版 朝陽唱片出版社發行



新潮熱線 25

SIDE-3

出版登記遊



TP-2838-C

段191巷9號2F

1.DON'T TALK ABOUT YOU 提起你 2. LADY VALENTINE 維納泰女孩 3. CUME 1...
4. SUNDAY GIRL 假日女孩
76. 1. 10 出版

朝陽唱片出版社發行



新潮熱線 25

SIDE-4



TP-2838-D

- 1. HOLIDAY RAP (男與女混音版本) 假日
 - 2. HOW OLD ARE YOU? 你多大了?
 - 3. EVERY BODY HAVE FUN TONIGHT

出版登記

今夜往和 76. 1. 10 出版 朝陽唱片出版社發行。 柳湖·西湖



SPECIAL D.J. REMIX

連續音效舞曲一

SIDE-1

出版單記證



TP-1545-A

- 1. IN YOUR EYES/REEDS
- 2. DON'T LOOK/NATHALÍE

3. CHOCOLATE

4. WELCOME TO RIMINI/RIC FELLINI

75. 元. 5 出版

朝陽唱片出版社發行

段191巷9號2F



SPECIAL D.J. REMIX

連續音效舞曲一

SIDE-2



TP-1545-B

- 1. HEY HEY GUY/KEN LASZLO
- 2. 15 MINUTE MEGA-MIX/VARIOUS
- 3. IN YOUR EYES (SOFT REMIX)/REEDS

3. IN YOUR ETES
75. 元. 5 出版 *朝陽唱片*出版社發行

Side A . 33 1/3 Long Play

(AMD-4-A)

RECORDED ROCK 'N' ROLL DRUM COURSE

alfred music - 60. 4 records

- 1. Page 5
 - 2. Page 7
 - 3. Page 8
 - 4. Page 9
 - 5. Pages 10, 11
 - 6. Page 12
 - 7. Pages 12, 13
 - 8. Pages 14, 15
 - 9. Pages 16, 17
- 10. Page 18
- 11. Pages 19, 20
- 12. Pages 21-23

Side 8. 33 1/3 Long Play

(AMD-4-B)

RECORDED ROCK 'N' ROLL DRUM COURSE

alfred music - co. & records

- Pages 25, 26
 Rock 'n' Roll Choruses (COMBO WITHOUT DRUMS)
- 3. Pages 27-29 4. Pages 31, 32
- 5. Page 33
- 6. Rages 34, 35

Side C. 33 1/3 Long Play (AMD-5-C)

RECORDED ROCK 'N' ROLL DRUM COURSE

alfred music - co. & records

- Pages 36, 37
 Pages 38, 39
- 3. Pages 40, 41
- 4. Pages 42, 43
- 5. Pages 44, 456. Pages 46-48
- 7. Pages 49-52
- 8. Pages 53, 54

Side D. 33 1/3 Long Play

(AMD-5-D)

RECORDED ROCK 'N' ROLL DRUM COURSE

alfred music • 60.4 records

Band 1 Pages 55, 56 Band 2 Pages 57-59

Band 3 Pages 60,61

Band 4 "26 Basic Beats" 1-10

Band 5 "26 Basic Beats" 11-20

Band 6 "26 Basic Beats" 21-26
Band 7 Eight Choruses (Combo without

Drums, fast tempo)

Inans & Laz Presents

33 1/3 **Stereo**



CG-100 A Side 1

Charlie Gracie

- 1 Whole Lotta Shakin' Going On
- 2 That'll Be The Day
- 3 Great Balls Of Fire
- 4 All Shook Up
- 5 Sea Cruise
- 6 A White Sport Coat

Inans & Laz Presents

33 1/3 Stereo



CG-100 B Side 2

Charlie Gracie

- 1 Rockin Beatin Boogie
- 2 Boogie Woogie Blues
- 3 Blue Suede Shoes
- 4 My Baby Loves me
- 5 Honey, Honey
- 6 Wildwood Boogie





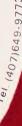
Pub. CHR Publishing (A.S.C.A.P.) Executive Producer: Thomas R. Reich L.S.D. IS THE BOMB (BPM-123) **ELECTRODE (BPM-126)**

Production and Engineered by: Jan Hrkach & Morgan Lekcirt Arrangement: Morgan Lekcirt Mixed by: Jan Hrkach & Morgan Lekcirt

All Songs Written by:

RHYTHM DISC THAT SIDE

- 1. Yahoo (4:05)







TCRC 9408

Pub. CHR Publishing (A.S.C.A.P.) Executive Producer: Thomas R. Reich L.S.D. IS THE BOMB (BPM-123) **ELECTRODE (BPM-126)**

Production and Engineered by: Jan Hrkach & Morgan Lekcirt Arrangement: Morgan Lekcirt

Mixed by: Jan Hrkach & Morgan Lekcirt All Songs Written by:

RAVE DISC

THIS SIDE

- 1. Electrode (4:18)
- 2. What The Hell (3:15)





TCRC 9408

Pub. CHR Publishing (A.S.C.A.P.) Executive Producer: Thomas R. Reich L.S.D. IS THE BOMB (BPM-123) **ELECTRODE (BPM-126)** Production and Engineered by: Jan Hrkach & Morgan Lekcirt Arrangement: Morgan Lekcirt Mixed by: Jan Hrkach & Morgan Lekcirt

All Songs Written by:

All Songs Written by:
Lek Stacy & Ellis D.
Edits: Jan Hrkach & Morgan Lekcirt
Recorded at:
Ambience Studios, Ottawa, Ont.
AND Recording Melbourne,
Criteria Studios, Miami.
Mastered by: Mike Fuller
© P 1991 Majii Records
FAN CLUB-The Cheetah Record Co.
3208-C E. Colonial Dr. #131
Orlando, Florida 32803
Tel. (407)236-9494

Stereo Surround
331/3 RPM

Stereo Surround

RAVE DISC THAT SIDE

- 1. L.S.D. Is The Bomb (4:36)
- 2. Pink Pottassium (4:45)



Westinghouse 38th Machine Tool Forum 191 33417

33417

Airco direction and production by Lando/Bishopric, Inc., Pilisbuttan, P. Westinghouse 30 w Westingh. Dearie, Do You Remember? Side One 1. Opening Number 3:33 2. Programmable Controller 3:35 3. Vari-Width, Vari-Depth Handle Mechanism 2:43 4. Proximity Limit Switch 4:47

Westinghouse 38th Machine Tool Forum 191 Westinghouse 30 Transport Westingn, Dearie, Do You Remember? **Side Two** 5. Quiet Line Motor 2:48 6. Metrication 4:56 7. The Coffee Break Stroll 2:14 8. Demand Controller 2:06

9. Finale 2:45



RECORDS

KS-008 SIDE A



331/3 RPM

STAR WARS KID STUFF REPERTORY COMPANY

STAR WARS THEME

JACK AND THE FLYING SAUCER

Kid Stuff Records Distributed by I. J. E. Distributing 450 N. Park Road, Hollywood, Fla. 33021

(P) (C) 1977



RECORDS

KS-008 SIDE B



331/3 RPM

STAR WARS KID STUFF REPERTORY COMPANY

JACK AND THE FLYING SAUCER (continued)

Kid Stuff Records Distributed by I. J. E. Distributing 450 N. Park Road, Hollywood, Fla. 33021

(P) (C) 1977





COLUMBIA

ROBERTO YANES YO SE QUE TE AMO KNOW I LOVE YOU



ES 1907



SIDE 1 XSM 135667



- 1. YO SE QUE TE AMO -A. Manzanero-
- 2. SI TODOS FUESEN COMO TU
 - -A. C. Jobim V. de Moraes-
 - 3. MIA -A. Manzanero-
 - 4. BEBO -A. Montes C. Gregoria Quiroga-

4. BEBO -A. Montes C. Gregoria Quiroga5. NO ME ENCONTRARAS -R. Yanes6. CREO QUE ES AMOR
-A. Manzanero - J. Ortega
Solver STEREO "360 SOUN"

STEREO "360 J.S.A." STEREO "360 J.S.A.

COLUMBIX

ROBERTO YANES YO SE QUE TE AMO I KNOW I LOVE YOU



ES 1907



SIDE 2 XSM 135668



- 1. MI GRITO -R. Carlos-
- 2. VEN A MI -A. Manzanero-
 - 3. ESTA TARDE VI LLOVER -A. Manzanero-
 - 4. CONTIGO APRENDI -A. Manzanero-

4. CONTIGO APRENDI -A. Manzanero5. POBRES BESOS MIOS -A. Manzanero
SOLUMO: STEREO "360 SOUNG

OCOLUMBIA" STEREO "360 SOUNG

OCOLUMBIA STEREO "360 STEREO "360 J.S.A.



"VICENTICO" VICENTICO VALDES

Arranged & Produced By Joe Cain

SIDE A CLP-1307 TCLP-1307 A



Compatible Stereo 33 1/3 RPM

- 1. YO LO HARE (J. F. Grisanty) 3:40 Peer International Music Corp. (BMI)
- 2. SIN TI (P. Guizar) 2:35 Peer International Music Corp. (BMI)
- 3. LLEGASTE TARDE (C. Alfonsin) 2:51 All Rights Reserved
- 4. DE MIS RECUERDOS (J. Formell) 2:10

All Rights Reserved

5. NUESTROS OJOS (M. Del Valle) 2:55
Peer International Music Corp. (BMI)

10.05
Peer International Music Corp. (BMI)

10.05
Peer International Music Corp. (BMI)



"VICENTICO" VICENTICO VALDES

Arranged & Produced By Joe Cain

SIDE B CLP-1307 TCLP-1307 B



Compatible Stereo 33 1/3 RPM

- 1. LA NOCHE TE LLAMA (Luis Garcia) 2:40 All Rights Reserved
- 2. YO TAMBIEN CANTO A BORINQUEN (F. Hernandez) 2:55 All Rights Reserved
- 3. HECHOS . . NO PALABRAS (Trini Marquez) 3:05 Peer International Music Corp. (BMI)

 4. LA CALLE (Bobby Collazo) 3;07
 Southern Music Corp. (ASCAP)

 5. LLORA: LLORA' (M. Valdes) 2:53
 All Rights Reserved

 100
 P1972 TICO RECORDS

 PECORDING COMPANY, A DIVISION OF ROULETTE RECORDS Peer International Music Corp. (BMI)



JERRY BLAVAT **PRESENTS** THE PARAGONS



LP 104 A

- ... I. HEY LITTLE SCHOOL GIRL
 - 2. LET'S START ALL OVER AGAIN
 - 3. FLORENCE
 - 4. TWILIGHT
 - 5. SO YOU WILL KNOW
 - 6. TWO HEARTS ARE BETTER THAN ONE
 - 7. THE VOWS OF LOVE
 - 8. BLUE VELVET
 - 9. IF

10. KNEEL AND PREY

CRIMSON PRODUCTIONS - 1005 Chestaut St.



JERRY BLAVAT **PRESENTS** THE JESTERS

LP 104 B

- 1. OH BABY
- 2. THE WIND
- 3. I LAUGHTED
- 4. PLEASE LET ME LOVE YOU
- 5. I LOVE NO ONE BUT YOU
- 6. NOW THAT YOU'RE GONE
- 7. I'M FALLING IN LOVE
- 8. THE PLEA
- 9. SO STRANGE

CRIMSON PRODUCTIONS - 1005 Chestnut St.





IT FEELS LIKE	4'32
FAN MAIL	4'03
MADALYN	5′10
WHAT'S THE MATTER	2/51





RAZOR LOVE	2'45
JEFFERSON DAVIS CONTINENTAL	5′02
REFLECTIONS ON THE FOG	7′03
IT'S LIP TO VOLL	4'35





LET MY SONG STEVE GIBB

(P) 1979, T.K. Productions, Inc. Tm Clouds Records CI-8807-A Produced by Buzz Cason for Buzz Cason Prod. Inc.



STEREO 8807

Published by Angel Wing Music (ASCAP) **Published by Angel Wing Music (ASCAP) & Buzz Cason **Publications** (ASCAP)

SHE BELIEVES IN ME 3:58 WHAT COULD YOU KNOW (ABOUT LOVE)** 3:44 TELL ME THAT YOU LOVE ME** 3:23 WHISKEY DREAMS & NURSERY RHYMES 3:29 IF I EVER SAY GOODBYE TO YOU 2:58

Composed by Steve Gibb

**Composed by Steve Gibb

**Composed by Steve Gibb & Buzz Cason

**Repaired

**Repaired

**Repaired

**Composed by Steve Gibb

**Composed by Steve Gibb & Buzz Cason

**Composed by Steve G

LET MY SONG STEVE GIBB

(P) 1979, T.K. Productions, Inc. Tm Clouds Records CI-8807-B Produced by Buzz Cason for Buzz Cason Prod. Inc.



Published by Angel Wing Music (ASCAP) **Published by Angel Wing Music (ASCAP) & Buzz Cason **Publications** (ASCAP)

DON'T BLAME IT ON LOVE** 3:43 **LOOK WHAT YOU'VE DONE 3:23 JUST AN ORDINARY MAN 3:35** ROCK ME OFF** 3:55 ME & YOU 3:59

Composed by Steve Gibb

**Composed by Steve Gibb & Buzz Cason

**Composed by Steve Gibb & Buzz C



LOVE NOTE DOGWOOD

LL-1026



SIDE 1

- LOVE NOTE (Steve and Annie Chapman) (Monk & Tid Music-SESAC-3:00)
- 2. I'LL BE READY TO GO (Ron Elder, Steve and Annie Chapman) (Monk & Tid Music-SESAC-2:47)

3. SEED SONG (Steve Chapman) (Monk & Tid Music-SESAC-2:44)

- 4. I'LL BRING HIM BACK TO YOU (Elder-Napier-Chapman) (Monk & Tid Music-SESAC-3:14)
 - 5. WHAT DO YOU PLAN TO DO? (Steve Chapman) (Monk & Tid Music-SESAC-2:37)

® 1976 LAMB & LION/ACTON RECORDS

LAMB & LION · LOS ANGELES, CALIFORNIA



LOVE NOTE DOGWOOD

LL-1026



SIDE 2

- 1. **KEEP ON WALKIN'** (Steve and Annie Chapman) (Monk & Tid Music-SESAC-2:40)
 - GLAD I CAME BY HERE (Steve Chapman) (Monk & Tid Music-SESAC-3:10)
- 3. I'M GONNA LEAVE MY TROUBLES (Steve Chapman) (Journey Music-BMI-2:37)
 - 4. BUFFALO CREEK (Steve Chapman) (Monk & Tid Music-SESAC-3:12)
 - 5. JESUS IS COMING SOON (R. E. Winsett) (R. E. Winsett Music-SESAC-2:29)
 - @ 1976 LAMB & LION/ACTON RECORDS

LAMB & LION · LOS ANGELES, CALIFORNIA

JOE BENEDETT PRICE OF TIME



SIDEONE

- 1. 99 TO 1 4:40
- 2. HOMELANDS 3:20
- 3. ANGEL IN BLUE 3:30
- 4. THE PRICE OF TIME 4:52

All Songs Written and Composed by Joe Benedett • 1986 and 1987

JOE BENEDETT PRICE OF TIME



SIDETWO

- 5. WHAT'S TRUE 2:40
- 6. HUMAN RADIO 3:39
- 7. MOVIN' ON 4:03

All Songs Written and Composed by Joe Benedett © 1986 and 1987 ALLE URHEBER. UNO **BEATNIK GEMA** ш > ©+® 1989 Seite A D O UNERLAUD 555/J&P m Stereo 33 THE FINALE 1. Former Times (M. Schnierle) 3:21 2. Footsteps (J. Beier) 3:49 3. PECV (M. Schnierle) 3:15 4. Getting Prudent (M. Schnierle) 5:47 5. No Disguise (J. Beier) 2:50

AJROHRUNG, SENDUNG. ALLE URMAN UND LEISTUNGS

BEATNIK

GEMA

Seite B



ധ S C

エ

m O

THE FINALE

- 1. La Fuite (J. Beier/A. Keil) 4:30
 - 2. Reflections (J. Beier) 4:18
- 3. Peach (M. Schnierle) 3:07 4. The Finale (G. Bussek) 5:58

UNERLA.

MIETUNG. œ ш > O

adelphi records, inc.



DOWNCHILD So Far

stereo

33-1/3 side one AD 4114 3:01 1. Flip, Flop & Fly (C.A. Calhoun & L.W. Turner) 2. Going Dancing (Don Walsh) 2:59 3:26 3. Stagger Lee (H. Logan & L. Price) 4. Gonna Tell Your Mother 2:25 (J. McCracklin & S. Ling) 5. Almost 2:45 (Don Walsh) 6. Caldonia 3:12 (Fleecie Moore)

adelphi records, inc.



DOWNCHILD So Far

AD 4114

stereo 33-1/3 side two

1.	Dig Myself a Hole	
	(Arthur Crudup)	
2.	Let's Go Strollin'	
	(Don Walsh)	
3.	Madison Blues	
	(Elmore James)	
4.	Bring It On Home	- manual
	(Willie Dixon)	
5.	One More Chance	
	(Don Walsh)	
6.	For Pete's Sake	

(Jane Vasey)

side	(WC
	2:37
	4:00
	2:51
	2:54
	2:20
	4:08



HOT TRACKS

AS 1293 STEREO



SIDE 1

XSM 168802 ® 1981 CBS Inc.

1. ATLANTA RHYTHM SECTION - ALIEN 3:30

2. SANTANA - THE SENSITIVE KIND 2:57

3. MILES DAVIS - SHOUT 4:33

4. CRYSTAL GAYLE - THE WOMAN IN ME 2:29

5. SILVER CONDOR - CAROLINA (NOBODY'S RIGHT, NOBODY'S WRONG) 5:23

6. DENIECE WILLIAMS -

SILLY* 4:27
*® 1981 American
Recording Company

COLUMBIO SOLVER

PRINTED



HOT TRACKS

AS 1293 STEREO



SIDE 2 XSM 168803

@ 1981 CBS Inc.

- 1. ART GARFUNKEL A HEART IN NEW YORK 3:13
- 2. GLADYS KNIGHT & THE PIPS IF THAT'LL MAKE YOU HAPPY 4:45
- 3. BLUE ÖYSTER CULT BURNIN' FOR YOU 3:44
 - 4. RACHEL SWEET THEN HE KISSED ME / BE MY BABY 3:35
 - 5. THE JOE PERRY PROJECT -BUZZ BUZZ 2:51

COLUMBIA", DO VIED IN U.S.A

NOT FOR SALE

JANUARY 1978 SAMPLER



Side A Stereo

DJL1-2685-A

- 1 Jealousy-Vicki Sue Robinson 5:19
- 2 Auf Wiedersehen, Darrio— Dr. Buzzard's Original Savannah Band 4:08
- 3 Steamrock Fever-Scorpions 3:35
- 4 Dervish D.-Vangelis 5:22
- 5 So Sad To Break Up-Valentine 3:40
- 6 We Found Each Other-Vicki Sue Robinson 3:33

NOT FOR SALE

JANUARY 1978 SAMPLER



Side B Stereo DJL1-2685-B

- 1 Mamas Don't Let Your Babies Grow Up to Be Cowboys—Waylon & Willie 2:30
- 2 One Thing I Forgot to Tell You— Aztec Two-Step 4:01
- 3 Come On Back to Nashville (Ode to the Outlaws)—Tom T. Hall 2:35
- 4 "Star Wars" Main Title-Tomita 3:04
- 5 Montgomery in the Rain-Steve Young 4:25
- 6 Nobody Does It Better-Floyd Cramer 3:06
- 7 I Can Get Off on You— Waylon & Willie 2:20

TM(s) @ RCA CORP .-- MADE IN U.S.A.

TENDER RECORDS

SIDE ONE 33 1/3 RPM



TR-1201 A BIG KNURR MUSIC (BMI)

THE BOUNCING BALLS

AN AMERICAN ANTHEM (4:52) (Tom Polman)

> (E) © 1983 TENDER RECORDS 47 CAROL RD., WESTFIELD, N.J. 07090

TENDER RECORDS

SIDE TWO 33 1/3 RPM



TR-1201 B BIG KNURR MUSIC (BMI)

THE BOUNCING BALLS

SOUL SEARCH (5:09) (Tom Polman) IT'S COOL (3:26) (Tom Polman)

© <1983 TENDER RECORDS 47 CAROL RD., WESTFIELD, N.J. 07090

SIDE ONE **EK-PROMO 16 A STEREO** FOR DEMONSTRATION **PURPOSES ONLY** NOT FOR SALE



1. HARRY CHAPIN: SNIPER 9:50

2. LINDISFARNE: DON'T ASK ME 3:35

3. GOODTHUNDER: MOONSHIP 2:46
4. ELECTRIC PRUNES: I HAD TOO MUCH TO DREAM (LAST NIGHT) 2:55
FROM "NUGGETS"

COLUMBUS Circle, New York

SIDE TWO **EK-PROMO 16 B STEREO** FOR DEMONSTRATION **PURPOSES ONLY** NOT FOR SALE



1. LINDISFARNE: ALL FALL DOWN

2. GOODTHUNDER: SENTRIES 2:36

3. THE SEEDS: PUSHIN' TOO HARD 3:03 FROM ''NUGGETS''

FROM "NUGGETS"

4. THE SHIP: THE MAN 3:06

5. HARRY CHAPIN: AND THE BABY
NEVER CRIES 5:00

Pecords

City

Columbus Circle, New



Johann
HOFFMANN
CONCERTO FOR MANDOLIN
and Orchestra in D Major

STPL 514.260

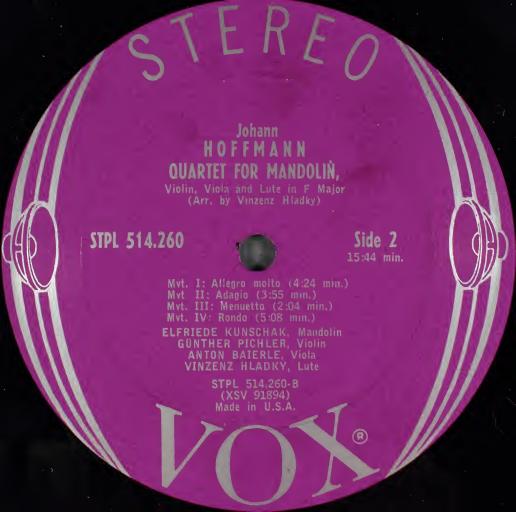


Side 1

Mvt. I: Allegge moderate (10:29 mm.) Mvt. II: Adagie (4:34 min.) Mvt. III: Rondo (4:22 mm.)

ELFRIEDE RUNSCHAR, Mandelin VIENNA PRO MUSICA CARFESTRA VINZENZ HLACKY, Conductor

> STPL 514,260 A (XSV 91548) Made in U.S.A.



Snow Beach Andy Z & Leslie

OPPORTUNITY ROCKS (and ROLLS)

SIDE 1



SN.B 888

- 1. CORPORATION 2:51
- 2. LOVE IS HARD 3:24
- **3. ALWAYS YOU 3:13**
- 4. RAPID CITY 2:11
- 5. SUMMER SONGS 3:04
- 6. TALK ABOUT SUSAN 2:48
- 7. STARS OUT TONIGHT 4:37

All songs written by Andy Zwerling All songs published by Snow Beach Inc.

All songs BMI

- ©, 1980, Snow Beach Inc.
- P. 1980, Snow Beach Inc.

Snow Beach Andy Z & Leslie

OPPORTUNITY ROCKS (and ROLLS)

SIDE 2



SN.B 888

- 1. SEGUE 3:23
- 2. BYE BYE ONE HIT WONDER 3:19
- 3. SHE NEVER MARRIED A BEATLE 3:27
- 4. GIRLS ARE FOREVER 2:43
- 5. I STILL LOVE YOU 3:11
- 6. SOMEWHERE TONIGHT 3:40

All songs written by Andy Zwerling
All songs published by Snow Beach Inc.

All songs BMI

- ©, 1980, Snow Beach Inc.
- P, 1980, Snow Beach Inc.

OR AIRPLAY PURPOSES

FOREPLAY

A&M'S PRE-RELEASE SAMPLER

Love Will Find A Way/World's Away - Pablo Cruise ("World's Away" SP-4697)

It's Really You/Bye Bye Now My Sweet Love
Tarney/Spencer Band
("Three's A Crowd" SP-4692)

Sweetie Pie/Special Person - William D. Smith



Mellow Out - Gap Mangione
("Suite Lady" SP-4694)

I'm In You/She Loves To Hear The Music - Sylvia Syms
("She Loves To Hear The Music" SP-4696)

We Deserve Each Other's Love/Together Forever - L.T.D.
("Togetherness" SP-4705)

SP-17018/Stereo (SP-17019)

A&R Coordinator/Producer: Barry Korkin Engineered by Dane Ireland © 1978 A&M Records, Inc.



1

OR AIRPLAY PURPOSES SALA

FOREPLAY

A&M'S PRE-RELEASE SAMPLER

You/Love Me Again - Rita Coolidge ("Love Me Again" SP-4699)

Common Ground (Velho Sermão) - Paul Winter ("Common Ground" SP-4689)



Take Me I'm Yours/First Thing Wrong - U.K. Squeeze ("U.K. Squeeze" SP-4687)

Stuff Like That - Quincy Jones ("Sounds . . . And Stuff Like That!!" SP-4685)

Tank/Nice And Sleazy - The Stranglers ("Black And White" SP-4607)

SP-17018/Stereo (SP-17020)

A&R Coordinator/Producer: Barry Korkin Engineered by Dane Ireland P 1978 A&M Records, Inc.





I WONDER WHAT SHE'S DOING TONIGHT BARRY AND THE TAMERLANES

Arranged by Boole Chandler

W 406 (8863)



SIDE 1

- DeVorzon-Chaneler
- 2. LET ME BE
- 3. RHYTHM OF THE RAIN
- 4. LUCKY GUY
- 5. KATRINE (Development)
- 6. DON'T' GO

OISTRIBUTED BY WANKER EROS. RECORDS



I WONDER WHAT SHE'S DOING TONIGHT BARRY AND THE TAMERLANES

Arranged by Bodie Chandler

W 406 (8864)



SIDE 2

- 1 A DATE WITH JUDY (DeVorzon-Chandier)
- 2 A FUNNY THING HAPPENED
- 3. BUTTERFLY
- 4. THE BEGINNING OF THE END
- 5 GOODNIGHT, MY LOVE, PLEASANT DREAMS (Motolg-Margascalco)
- 6. I WONDER WHAT SHE'S DOING TONIGHT (DeVorzon-Chandler)

OUTRIBUTED BY WARNER BROS. RECORDS





министерство культуры СССР



ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

CTEPEO

РИЖСКИЯ ЗАВОД ГРАМПЛАСТИНОК

QD 33

ΓΟCT 5289-80 Γp. 31 2-25



C60 26141 004 26141

КРУИЗ-1

Intro (В. Гаина); Дальний свет (В. Гаина — О. Чайко); Случилось (В. Гаина — А. Криницкий); Последний рассвет (В. Гаина — О. Чайко) ГРУППА «КРУИЗ»

Запись 1986 г.

МИНИСТЕРСТВО КУЛЬТУРЫ СССР



ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

CTEPEO.

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

QD 33

FOCT 5289-80 Гр. 3. 2-25



C60 26141 004

26142

КРУИЗ-1

Иди же с нами... (В. Гаина — Л. Филипе, перевод Ю. Мориц) Мираж (В. Гаина — В. Сауткин) Время (В. Гаина — О. Чайко) ГРУППА «КРУИЗ» Запись 1986 г.

Выпуск 1988 г.



Pair Records presents **IRON BUTTERFLY** RARE FLIGHT





PDL 2-1065 **OP-2705**

RECORD ONE SIDE 1

- 1. POSSESSION
- 2. UNCONSCIOUS POWER
- 3. GET OUT OF MY LIFE, WOMAN
- 4. GENTLE AS IT MAY SEEM
- 5. YOU CAN'T WIN

SD 33-227

SD 33-227

Warner Special Products. A Division Of Warner Communications.



Pair Records presents **IRON BUTTERFLY** RARE FLIGHT





PDL 2-1065 **OP-2705**

RECORD ONE SIDE 2

- 1. SO-LO
- 2. LOOK FOR THE SUN
- 3. FIELDS OF SUN
- 4. STAMPED IDEAS
- 5. IRON BUTTERFLY THEME

SD 33-227

SD 33-227

SD Warner Special Products. A Division Of Warner Communications in Communication in Communication



Pair Records presents **IRON BUTTERFLY** RARE FLIGHT





PDL 2-1065 **OP-2705**

RECORD TWO SIDE 1

- 1. IN THE TIME OF OUR LIVES
- 2. SOUL EXPERIENCE
- 3. LONELY BOY **Dedicated to Duneya West**
- 4. REAL FRIGHT

SD 33-280

SD 33-280

SD 38-280

SD Warner Special Products. A Division Of Warner Communications.



Pair Records presents **IRON BUTTERFLY** RARE FLIGHT





PDL 2-1065 **OP-2705**

RECORD TWO SIDE 2

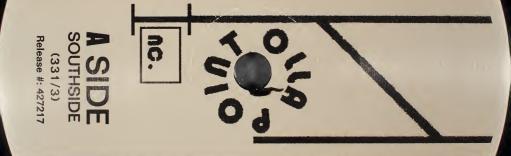
- 1. IT MUST BE LOVE
- 2. HER FAVORITE STYLE
- 3. FILLED WITH FEAR
- 4. BELDA-BEAST

SD 33-280

Manufactured By Warner Special Products. A Division Of Warner Communications.

H.P.D. "FALL UP IN THE CLUB LIKE"

1.MAIN 2.INSTRUMENTAL 3.ACAPPELLA 4.CLEAN



Producer: Lenny Holmes / Written By: James Glasper, Richard Getfield, Michellin Barnwell / Executive Producer: Big Rob & Sticky / Publishing: SeSac

7328 Broadway Suite 523 / New York, NY 10001 / Box 91 | 347.256.9578

H.P.D. "CROOKED LETTER"

1. CLEAN 2. INSTRUMENTAL 3. ACAPPELLA





Producer: Lenny Holmes / Written By: James Glasper,
Richard Getfield / Executive Producer:

Big Rob & Sticky / Publishing: SeSac

1328 Broadway Suite 523 / New York, NY 10001 / Box 91 | 347.256.9518



SIDE





The contact (acannon records.com Website: www.michaze.com

Produced by: Mannie Fresh/Money Mack Publishing BMI Written by: Michael (HAZE) Rentz/Ruff Life Publishing ASCAP Recorded at: Darp Studios

Cat# CP2002

Solve Mannie Fresh/Money Mack Publishing ASCAP Recorded at: Darp Studios

Cat# CP2002

Cat# CP2002

Cat# CP2002



SIDE





Email: contact@cannonrecords.com
Website: www.michaze.com
Written by: Michael (HAZE) Rentz, Sammy Sam,
Baby D, Big Gee

Written by: Michael (HAZE) Rentz, Sammy Sam,
Baby D, Big Gee
Recorded at: Hit City Music Studio

cat# CP2002

RECORD S

Featured Artists

Sammy Sam, Baby D, Big Gee

Q) Club/Dirty 5:06

Recorded at: Hit City Music Studio

cat# CP2002

S.W. # 239, Atlanta, Ga. 30310.

The Street F. PRODUCER AND THE PRODUCER

FARN 34340



UNIVERSO FOLKLORE

OBUSHON OHOOM SHIPED.

SIAE

P1976 Arion, France

Manufactured by Peters Internat'l U.S.A.



Los Calchakis MUSIC OF THE ARGENTINE 1. Geografia Nortena (A.M. Garcia) 2:31 2. Bailecito Triple (A.M. Garcia) 2:16 3. Lejos de Mi Tierra (Calchay-Lambaré) 2:45 4. Vallecito (B. Luna) 2:35 5. Alambrao de Puas (Calchay-F. Vildosola) 2:30 6. Imagenes Argentinas (S. Arriagada) 2:58 7. Chamame Federal (Calchay-M. Torres) 2:57

F F PRODUCER A **FARN 34340** Los Calchakis

MUSIC OF THE ARGENTINE

1. La Telesita-La Vieja 2:10
(Carabajal-Chazarreta-Diaz-Yupanqui)
2. Nostalgia Abierta (Calchay - W. Cejas) 2:43
3. Carnaval de Humahuaca 2:48
(Calchay-A.M. Garcia-Folk.)
4. Selvas Virgenes (Luzzi) 2:45
5. Carta a Buenos Aires (Calchay - Lambaré) 2:45
6. Norte de Mi Territorio (Calchay - H. Manzo 2:53
7. Zamba Gris y Gato Quenero 2:10
(Calchay - A.M. Garcia - Tandilero)



LINIVER TO FOLKLORE

SIAF

THIS HOOPS OHOOPS SHARED. P 1976 Arion, France



40

FA. C. STIMENT TITE THIS ALCOHO PHOHIBITED. UNIVERSO FOLKLORE SIAE (P) Arion 1975 Manufactured by Peters Int'l. U.S.A. 12" ANANA TENTINE OTHER SAME 3. Re.
4. La va.
5. Soldado
6. Testamentu.
Isla negra (L.
7. Cancion con tou.

Los C Luz de amanecer (Carlos Ayala) 2'36" 2. Para un presidente muerto (A. de Robertis -La vasija de barro (Andrade - Benites) 4'36" Soldado libre (Nicolas Guillen - A. M. Garcia) 2'12" 6. Testamento n. 1 (Pablo Neruda) Cancion con todos (Tejada Gomes - C. Isella) 3'15"

AND

FAP Si THIS HELOHD PHOHIBITED. UNIVERSO FOLKLORE SIAE (P) Arion 1975 Manufactured by Peters Int'l. U.S.A. THE OWNER 10.

11. Cua.
12. Chile
13. Masa (Cc.
Clamor (R.
14. La muralla (N.
Los 8. Plegaria del labrador (Victor Jara) 3'20" 9. Rostro de cobre (A. M. Garcia) 2'18' 10. Destino de sombras (Adpt. Calchay -11. Cuando tenga la tierra (Petrocelli - Toro) 2'48' 12. Chile (Nicolas Guillen - A. M. Garcia) 3'10" 14. La muralla (Nicolas Guillen - Quilapayun) 3'22' COPYING, HIRING, LENDING.

9

TRADEMARK

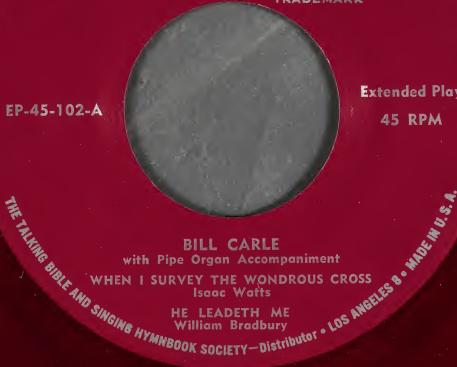
EP-45-101-A



EP-45-101-B



EP-45-102-A

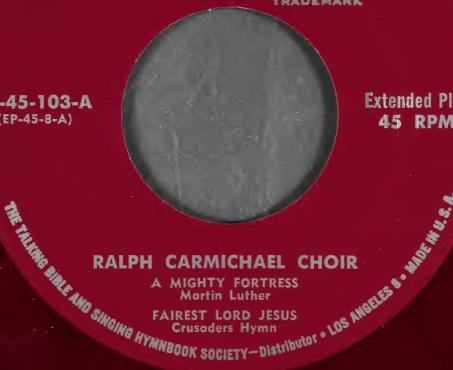


TRADEMARK

EP-45-102-B



EP-45-103-A (EP-45-8-A)



EP-45-103-B (EP-45-8-B)





EP-45-104-A



Extended Play 45 RPM

BETH FARNAM
with Pipe Organ Accompaniment
FROM EVERY STORMY WIND THAT BLOWS
Hastings
DEAR LORD AND FATHER
OF MANKIND
Frederick Maker

HYMNBOOK SOCIETY—Distributor

TRADEMARK

EP-45-104-B



EP-45-105-A



Extended Play 45 RPM

ROBERT BOWMAN
with Organ Accompaniment
I NEED THEE EVERY HOUR
Robert Lowry
NEAR TO THE HEART OF GOD
C. B. McAfee - with
Jack Rains Singers
LOS ANGELES 8. HIGH NAME HYMMHBOOK SOCIETY—Distributor

EP-45-105-B



ROBERT BOWMAN
with Organ Accompaniment

MY GOD AND I
Austris A. Wihtol

PALMS OF VICTORY
with Jack Rains Singers

WYMMBOOK SOCIETY—Distributor

TRADEMARK

EP-45-106-A (EP-45-9-A)



EP-45-106-B (EP-45-9-B)



EP-45-107-A



Extended Play 45 RPM

EARLE ANDERSON
Lorin Whitney, Pipe Organ Accomp.
BLESS THIS HOUSE - Brahe-Taylor
ROCK OF AGES - Thomas Hastings
Paul Mickelson, Pipe
Organ Accomp.

HYMNBOOK SOCIETY—Distributor

EP-45-107-B



EARLE ANDERSON
Paul Mickelson, Pipe Organ
THE OLD RUGGED CROSS - George Bennard
THE LORD'S PRAYER - Malotte
Lorin Whitney, Pipe
Organ Accomp.

Lory Meline Hymnbook Society—Distributor

TRADEMARK

MP-45-108-A



Extended Play 45 RPM

EVANGELINE CARMICHAEL
with Ralph Carmichael Orchestra
THE GLORY OF HIS PRESENCE
Oswald Smith-B. D. Ackley
Duet with John Gustafson
LORD I'M COMING HOME LOS ANGELES 8
Kirkpatrick
Kirkpatrick
Kirkpatrick
SOCIETY-Distributor

EP-45-108-B



EP-45-109-A



Extended Play

45 RPM

EP-45-109-B



Extended Play

45 RPM

EP-45-111-A

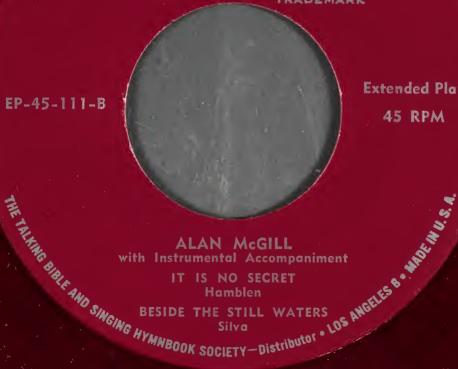


Extended Play 45 RPM

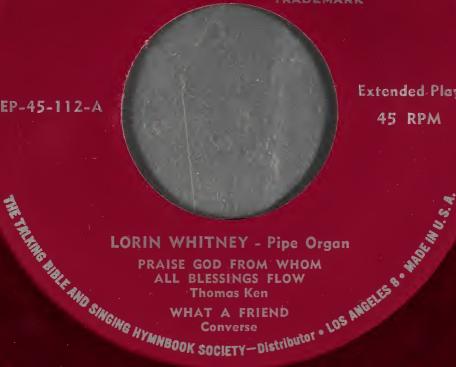
ALAN McGILL
with Peter Slack, Organ Accomp,
WHAT SHALL I GIVE THEE MASTER?
Homer Grimes
AN EVENING PRAYER - Palmer
Paul Mickelson,
Organ Accomp.
Organ Accomp.
Organ Accomp.
Organ Accomp.
Organ Accomp.

TRADEMARK

EP-45-111-B

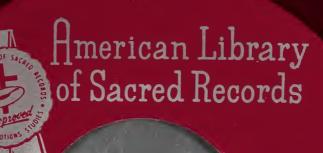


EP-45-112-A



EP-45-112-B





EP45-113-A

Music Message Scripture Praver

ERICAN

I LIBRARY OF

FAMILY DEVOTIONS

> II Cor. 4:3-7 (6:40)

LET YOUR LIGHT SHINE

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Angeles Copyright, 1956

merican Library of Sacred Records

AMERICAZ EP45-113-B

Music Message

Scripture Prover

FAMILY DEVOTIONS

2

Psalm 1: (5:00)

TRUST IN THE LORD

I LIBRARY OF SACARD EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Angeles RECORDS Copyright, 1956



Music Message Scripture Prayer

ERICAN

LIBRARY

FAMILY DEVOTIONS

Psalms 91: (5:37)

THEY THAT WAIT UPON THE LORD

SAC_{RED} RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Angeles Copyright, 1956



EP45-114-B ERICAZ

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

Romans 8:28-39

OF SACRED RECORDS MORE THAN CONQUERORS

EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Angeles



EP45-115-A

AMERICAN

LIBRARY

Music Message Scripture Praver

FAMILY **DEVOTIONS**

> Ephesians 3:14-21 (7:44)

GOD SHALL SUPPLY ALL YOUR NEED

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-115-B

AME

LIBRARY

Music Message Scripture Prayer

FAMILY DEVOTIONS

> Psalms 121: (7:53)

PERFECT PEACE IN THE

SACRED RECORDS EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ



EP45-116-A

Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

John 17:13-24 (6:56)

LL NEVER LEAVE THEE NOR FORSAKE THEE

SACRED RECORDS EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ

Angeles 81 Copyright, 1956



EP45-116-B

≯ X

LIBRARY

Music Message Scripture Prayer

FAMILY DEVOTIONS

James 1:12-16 (6:25)

HOW TO ENDURE TEMPTATION

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-117-A MERICAZ

Music Message Scripture

LIBRARY

Prayer

FAMILY DEVOTIONS

Exodus 14:13-16,29,30 (6:09)

STILL AND THE LORD OF SACRED SHOW YOU

EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ

Copyright, 1956 RECORDS



EP45-117-B

Music Message Scripture Praver

ERICAL

FAMILY DEVOTIONS

Psalm 103-1-4 (5:36)

LIBRARY OF CHARLE RECORD COUNT YOUR BLESSINGS

EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ

merican Library of Sacred Records

EP45-118-A

Music Message Scripture Prayer

AMERICAN

FAMILY DEVOTIONS

John 15:7-14 (5:50)

MORE LOVE TO THEE

OF SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-118-B

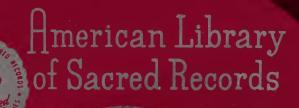
Message Scripture Praver

FAMILY DEVOTIONS

I John 5:11-15 (5:39)

US TO NUMBER OUR DAYS

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-119-A

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

John 14:1-6 (5:24)

LET NOT YOUR HEART BE TROUBLED

EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ

SACRED RECORDS



EP45-119-B

₹

LIBRARY

Message Scripture Prayer

FAMILY **DEVOTIONS**

> Matthew 25:14-30 (7:12)

REWARDS OF FAITHFULNESS

EARLE E. WILLIAMS, Narrator SACRED RECORDS LES BARNETT, Organ

merican Library of Sacred Records

EP45-120-A

AMERICAN

LIBRARY

DEVOTIONS

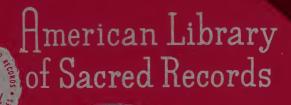
Music Message Scripture Prayer

FAMILY DEVOTIONS

> **Philippians** 2:5-11 (6:15)

THE NAME OF JESUS

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-120-B

Music Message Scripture Prayer

LIBRARY OF

FAMILY DEVOTIONS

1 Thess. 4:16-18 (3:50)

IN THE SWEET BY AND BY

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Copyright, 1956

Los

merican Library of Sacred Records

EP45-121-A

Music Message Scripture Prayer

RICAL

LIBRARY

FAMILY DEVOTIONS

> Matthew 26:36-41 (6:00)

ASK AND YE SHALL RECEIVE

SACRED RECORDS EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ

Angeles Copyright, 1956

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EP45-121-B

Music Message Scripture

Prayer

LIBRARY OF

FAMILY DEVOTIONS

Galatians 6:1-9 (6:20)

REAPING WHAT WE SOW

EARLE E. WILLIAMS, Narrator SACRED RECORDS

LES BARNETT, Organ

Copyright, 1956

Los



EP45-122-A

Music Message Scripture Prayer

ERICAZ

LIBRARY

FAMILY DEVOTIONS II Corinthians

5:14-21 (6:00)

TO KNOW GOD'S WILL

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



EP45-122-B

Music Message Scripture

Prayer

ERICAL

LIBRARY

FAMILY DEVOTIONS

> Col. 1:9-14 (5:09)

FRUIT OF THE SPIRIT

SACRED RECORDS EARLE E. WILLIAMS, Narrater LES BARNETT, Organ

Angeles



EP 45-123-A

℥

RI C

LIBRARY

Music Message Scripture Prayer

FAMILY DEVOTIONS

Col. 3:16-17 (5:50)

THY WORD IS A LAMP UNTO MY FEET

SACRED. RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Angeles.



EP45-123-B

3

ERICAL

LIBRARY

Music Message Scripture Prayer

FAMILY DEVOTIONS

(7:25)

GOD'S WAY OF SALVATION

EARLE E. WILLIAMS, Narrator SACRED RECORDS LES BARNETT, Organ





Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS of Joshua 24:13-15 (5:15)

AS FOR ME AND MY HOUSE WE WILL SERVE THE LORD

EARLE E. WILLIAMS, Narrator
LES BARNETT, Organ

RECORDS • Los



EP45-124-B AMERICAN Music

LIBRARY

Message Scripture Prayer

FAMILY **DEVOTIONS**

Isa. 53:1-6 (7:08)

SUFFERING FOR RIGHTEOUSNESS' SAKE SACRED

EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ RECORDS Copyright, 1956

Angeles



EP45-125-A

Music Message Scripture Prayer

AMERICAN

LIBRARY

FAMILY DEVOTIONS

> **Ehesians** 6:10-18 (5:25)

BATTLE IS THE LORD'S

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ



AMERICAN

LIBRARY

Scripture

Praver

FAMILY **DEVOTIONS**

Psalms 1:00 (5:00)

REASONS FOR ENCOURAGEMENT OF

EARLE E. WILLIAMS, Narrator SACRED RECORDS

LES BARNETT, Organ

Angeles



EP-15-126-A

AMERICAN

Music Message Scripture Praver

FAMILY DEVOTIONS

Luke 10:30-37 (5:30)

MINISTERING TO OTHERS

SACRED EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ

Angeles RECORDS Copyright, 1956



EP45-126-B

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

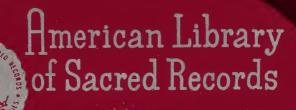
II Peter 3:8-14 (5:52)

5

INDIVIDUAL ACCOUNTING

EARLE E. WILLIAMS, Narrator SACRED RECORDS LES BARNETT, Organ

Los





Music Message Scripture Prayer

FAMILY DEVOTIONS

i Cor. 3:5-8 (5:25)

WHERE IS MY VINEYARD

EAN EAN CO. RECORDS EARLE E. WILLIAMS, Narrator

LES BARNETT, Organ

Angeles Copyright, 1956



EP45-127-B

Music Message Scripture Prayer

LIBRARY

FAMILY DEVOTIONS

I John 5:1-5 (5:15)

IS BETTER THAN SACRIFICE

SACRED RECORDS EARLE E. WILLIAMS, Narrator LES BARNETT, Organ

Angeles Copyright, 1956

Hight to Fantasy

331/3 RPM Stereo

C-20 '79 © Avon Products, Inc. 1979 CP-0617

Side 1: Fantasy Overture

Actually For Avon Representatives

Hight to Fantasy

Side 2: Music to Order Inches By

© Avon Products, Inc. 1979 CP-0617

3313 RPM

Stereo

on your Campaign 21 Purchase Order

Purchase Order

Clusively For Avon Representatives









(Nicoloff-Bais-Fiss-Crowford)

EASY CONNECTION

Arranged by Don Nicoloff Executive produced by Rom Ferry Licensed by HARMONY Records, Italy



INDUSTRIES, INC., TOKYO, JAPAN VIP-2787

(HARM-1001) (H-6043-B)

(Vinciguerra-Bassi-O'Brien)

EASY CONNECTION

Arranged by Don Nicoloff Executive produced by Rom Ferry Licensed by HARMONY Records, Italy





LIFE OF THE CITY FEATURING TONY HARRINGTON



45 RPM

Stereo

Side 1

LIFE OF THE CITY (3:31)

LIFE OF THE CITY FEATURING TONY HARRINGTON



Side 2

45 RPM

Stereo

STAR SPANGLED BANNER (Live) (1:36) O'CANADA (1:17) 45 RPM Square Dance

45 RPM 25155 (201,486) With Call
Dance by
Ray Bohn

THESE BOOTS ARE MADE FOR DANCIN'

Caller - Ray Bohn
Music - Russal's Men



LORE

MERRBACH RECORD SERVICE Houston, Texas

L-1114-A

Singing Call Called

CHARLESTON GAL

Time 3:37 - Tempo 130 - Key C

Caller: BOB AUGUSTIN

Music By:
THE SHANNONAIRES

LH-6440

LORE

MERRBACH RECORD SERVICE Houston, Texas

35647575

L-1114-B

Singing Call Instrumental

CHARLESTON GAL

Time 3:37 - Tempo 130 - Key C Music By:

THE SHANNONAIRES

LH-6441

MONEY TALK

from

CONSUMER GUIDE®

SIDE 1

4



33 ½ rpm

FOR IMMEDIATE BROADCAST cue sheet enclosed

CONSUMER GUIDE®

3841 West Oakton Street Skokie, IL 60076 (312) 676-3470

MONEY TALK

from

CONSUMER GUIDE®

SIDE 2



33 ½ rpm

FOR IMMEDIATE BROADCAST

cue sheet enclosed

CONSUMER GUIDE®

3841 West Oakton Street Skokie, IL 60076 (312) 676-3470 GROWN 45R.P.M.

PANAM

PW-541



(CSS-4345)A © C.M.P. Sept. '73

KANDAGAWA

THE PIEHTS MESERVED. MADE AJŌ - K. MINAMI - T. KIDA) こうせつとかぐや姫 NAMI & HIS KAGUYAHIME

OF NIPPON CROWN OF ITO TOWO, IR. H.

STEREO GROVN 45R.P.M.

PANAM

PW-541



(CSS-4346)B © C.M.P. Sept. '73

MÕ IIJANAIKA

YOU DON'T NEED A MIND JUST SOUL

(Harry Sonoda)

Rachel Publishing Co. BMI-3:24 1022 (45-71161)

HARRY SONODA

Produced by: Edward G. Brown & Daniel Whitman

CAPITOL INDUSTRIES INC. U.S.A. - I.M.

TELL ME (Harry Sonoda)

> Rachel Publishing Co. BMI-2:25 1022 (45-71162)

HARRY SONODA

Produced by:
Edward G. Brown & Daniel Whitman

SUBSIDIAN

CAPITOL

PROPERTY OF THE PROPERTY OF T

Manhana ...



(ASCAP)

SURE IT HURTS

("A BROKEN LEG CAN BE PAINFUL")
(Robert Plaisted)

DOCTOR & PATIENT

562



HE LOVES YOU DON'T CRY

(Robert Plaisted)

THE INFORMERS

562

RECORDS

SIDE ONE **ASM-424** Time 3:21 **45 RPM**



WHO WILL CLOSE PANDORA'S BOX? (F. Brillhart - E. Earp)

> FRED and THE JUPITER GYPSIES Recorded at: Atlantic Sound, Marietta,

RECORDS

SIDE TWO ASM-424 Time 4:33 45 RPM



EUROPA
(F. Brillhart)
FRED and
THE JUPITER GYPSIES
Pacorded at: Atlantic Sound, Marietta.

VIKING®

VIKING RECORDS Los Angeles, California

© 1970 ASCAP Here, There And After Music, L. A. SIDE 1 WR 4911



Produced by Roger Koch 3:00

Engineered by Paul Elmore
45 STEREO

FLYING UPSIDE DOWN

AMERIKA

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VIKING RECORDS Los Angeles, California

© 1970
ASCAP
Here, There And
After Music, L. A.
SIDE 2
WR 4911



Produced by Roger Koch 2:25

Engineered by Paul Elmore

45 STEREO

THE SKY IS FALLING (Clyde Johnson)

AMERIKA

CUSTOM

SC - 155 SIDE 1 ROGAN

PRODUCED BY

TIME 3:22 45 RPM BMI

PLASTIC AX

WHITE SMOKE - Part 1

(Ernesto Da Gama)

THE PLASTIC AX

CUSTOM

SC - 155 SIDE 2 ROGAN

PRODUCED BY



TIME 3:22 45 RPM BMI

PLASTIC AX

WHITE SMOKE - Part 2

(Ernesto Da Gama)

THE PLASTIC AX

SUMMIT OF AMERICA

A4KM_2392 Time 3;33 INTRO; \$0



501-A Scout Music BMI Arr.by J.Knapp

THE WORLD'S BURNING
(Jim Knapp)

CONSOLIDATED EXPRESS

SUMMIT

OF AMERICA

A4KM_2393 Time 3;13 INTRO;16



501-B Scout Music BMI

FLIP SIDE (R.Betts, J.Knapp)

CONSOLIDATED EXPRESS